



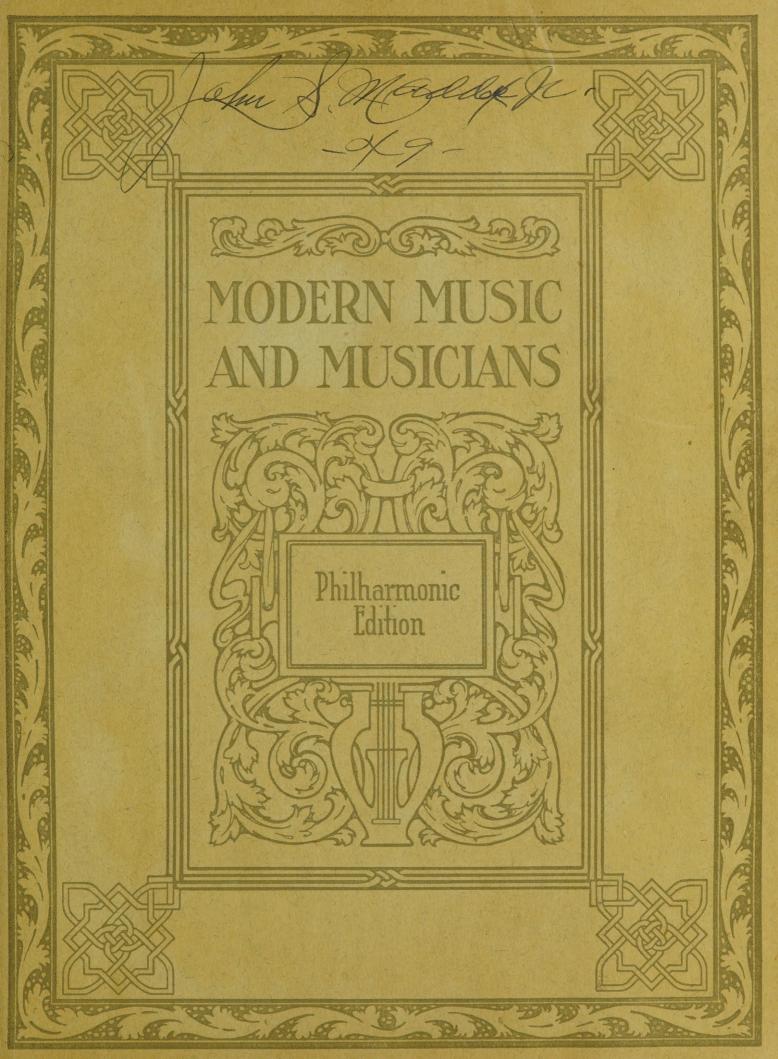


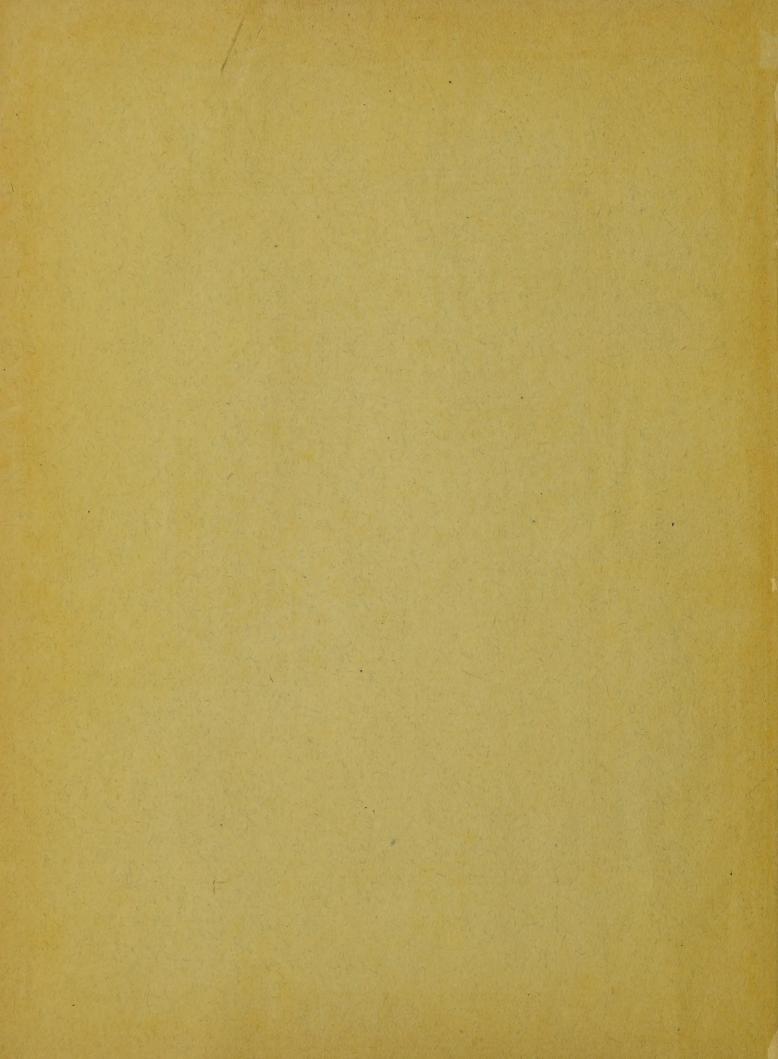




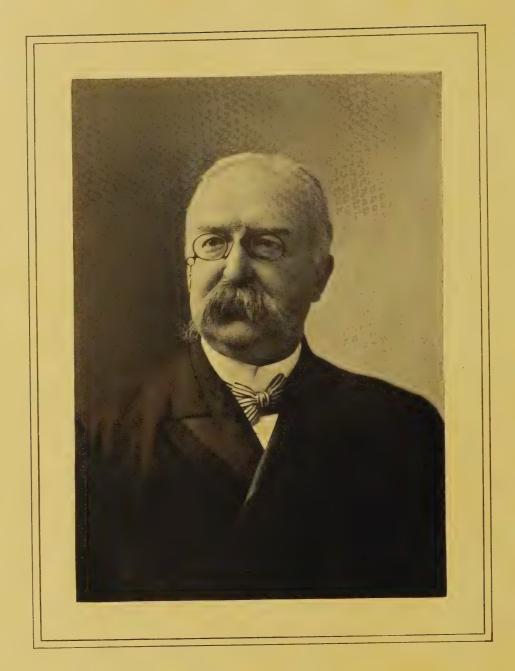
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FOR VOCALISTS



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VOLUME I
SONG CLASSICS

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PREFACE

N this collection it has not been the object to appeal to every taste, but rather to cultivate a taste for that which is best in vocal music. Nevertheless every school of composition and every grade of difficulty—or of easiness—has been represented. Just as in poetry one sometimes desires something less ambitious than an epic, and

as in painting a tiny Meissonier often outvalues a twenty-foot canvas, so in Music the short and comparatively simple forms of Franz, Wolf, Grieg, or Schubert, often present as perfect an art-form as a long operatic aria.

The folk song is the wild-briar rose of Music. It springs up by the wayside and no one knows who planted it nor how it grew, yet it often has a power that is absent from the more advanced art song.

Therefore the present collection gives many grades of difficulty and includes the folk song, children's songs, national songs, oratorio selections, operatic arias, and, in short, every style of vocal work that has become standard in the twentieth century.

The letter-press portion of the work may serve to explain much that is pertinent to the songs themselves and to the Art of Singing. A knowledge of the composers, of the evolution of music, of its proper execution and of its greatest executants, cannot fail to make the numbers more interesting to the general musician.

New England Conservatory of Music, Boston, April 15, 1918.

V



PUBLISHERS' PREFACE

USIC, we are told, was the latest of the fine arts to develop. For example, magnificent temples existed before the symphonies of Beethoven were written; Phidias and Praxiteles chiseled out of the marble their masterpieces of beauty in the human form long before the canons of form in music were defined; Raphael and Rembrandt fixed on canvas with brush and color the conceptions which sought expression years prior to the beginning of the Romantic period of music; poetry

was an art full-blown when music was mere declamation supported by the sound of a harp or a lyre with a few strings.

But when Music began to blossom and to flower it developed with an amazing rapidity. There came a flood of compositions of infinite gradation in quality, style, and purpose.

In the face of so great an array of compositions, the inevitable recourse of the musician, the critic, and the music-lover is to pick out from among the works which best show the genius and skill of the composers of each epoch, those whose appeal throughout the centuries has been such as might entitle them to be classed as masterpieces. Thus the custom of making anthologies of music. To this class of publications belongs MODERN MUSICIANS FOR VOCALISTS.

In this compilation the thought of the publishers has been to make the most practical, comprehensive and universally popular work of reference for singers, and music-lovers interested in the art of song, that expert knowledge renders possible.

To achieve this end there must be represented a careful choice from the great songs by masters of bygone days, and from the pens of men who flourished in the classical period; songs from the beginning of the nineteenth century, and those from the twentieth century; the favorites of our grandfathers, those which breathe the spirit of love and devotion to country; songs for the young man and the maiden whose thoughts have turned to love; songs for the little folks, and that heritage of the great mass of the people known as folk songs.

Supposing that one wishes to make a choice from all these realms, which shall in a small space present the most desirable accumulated works of generations of music makers, it is evident that, as with any collector, a choice must first be based upon an intimate knowledge of the entire field. A man who is interested in some special subject may have set himself to make a collection of books on history, travel, poetry, birds, or flowers, and be fairly safe as to the desirability of his resulting accumulation, but few of us have an acquaintance with the literature of song sufficiently broad to enable us to make an adequate choice of the most desirable from the thousands of lyric utterances which have survived the tests of time and use.

Thus a collection which shall be really authoritative and comprehensive must be the result of the combined efforts of a group of persons possessing critical knowledge, musical scholarship, and trained judgment, added to a broad experience in each particular field.

To engage such a body of experts for the making of a private collection is obviously too expensive for other than a millionaire music lover. However, when research of this kind is embodied in a collection which can be placed within the reach of thousands of music lovers, the expense is so divided up as to become negligible.

In the final analysis, this describes the evolution of Modern Music and Musicians for Vocalists. It is a carefully selected library of song compositions, such as will be required in every home in which vocal music is cultivated. Books, pictures, artistic decorations, and other elements of art expression are a part of culture, and are collected in the bookshelves and on the walls where, through daily contact, they may stimulate the thoughts and feeling of each individual member of the family. If music is also a part of the family scheme of culture, it must likewise be readily available. The vocalist, amateur or professional, must have at hand songs which embody the best lyric thought of the master composers of to-day and of yesterday—those songs which have been acclaimed as classics, along with those not yet admitted to fame.

The hundreds of songs contained in these volumes afford an infinite variety in point of character and style. Some are from past centuries, many from writers of the present day; some quite easy, others demanding the technical equipment of the artist; some are for children, some for the church service, some adapted to

the tastes of the highly trained musician, and many appealing to the musically unschooled, who prefer the songs of the people to the finest arias from opera or oratorio.

A glance at the table of contents within each of the volumes reveals certain general classifications. For example, there are found in the first volume a large number of what are termed "Song Classics." This immediately raises the question: What is a classic?

Many persons avoid what they call "classical music," and therefore never really get into touch with it. The late Theodore Thomas, the orchestral conductor, a shrewd judge of what the public would listen to, said that "popular music is familiar music." Really to enjoy a musical composition, one must at least be acquainted with it through frequent hearings. One cannot know a composition as he knows a poem, book, drama, or picture, unless he can either play or sing it for himself, or has had someone else play or sing it for him. Herein is where the mechanical instruments, such as the phonograph or the player-piano, have contributed so much to musical culture. A famous littérateur once remarked that since so many of his friends seemed to secure so much pleasure from high-class music, he was sure there must be something in it for him also, if he could but get into proper touch with it. This he proposed to do by hearing it often; and this is the attitude which every cultured but non-musical person should assume if he would experience the pleasure resulting from an intelligent appreciation of the best in music.

The lyric beauty of Schubert's "Who is Sylvia?", in which Shakespeare's immortal verse is joined to the most inspired of musical utterances; the love songs of Schumann, such as his "Widmung"; the wonderful miniature drama which Rubinstein has set to music in "Der Asra"; the tragic sorrow of Tschaikowsky's "None But the Lonely Know"; these and many others of the same type are what may be termed Song Classics, and they will catch and hold the interest of the musically untrained, as well as the more technically equipped, if they will but hear them several times.

Tracing the further evolution of serious songs, we have the Modern Art Songs, in which the greatest of living composers of all lands, and some who have but recently passed over, display their finest lyric inspirations. How different, one from the other, are such songs as Bohm's "Still as the Night," Chaminade's "Madrigal," Dvořák's "Songs My Mother Taught Me," Grieg's "I Love Thee," MacDowell's "The Robin Sings in the Apple Tree," and Sullivan's "Orpheus with His Lute," yet every one has its individual appeal to the hearer. Many of these contemporary songs are protected by copyright and are to be found in no similar collection.

Or, turning to Volume V, one finds the Popular Ballads of all Countries offering many of the lighter inspirations of the Muse, as exemplified in songs by such composers as Dudley Buck, Gottschalk, Van de Water, Fontenailles, Thomé, Ferrari, De Capua, Tosti, Gastaldon, Yradier, Alvarez, Abt, Hildach, Lassen, Meyer-Helmund—a cosmopolitan culling from American, Italian, British, Spanish, French, and Teutonic writers.

Fairly teeming with interest to the average music lover is Volume VI, with the old favorites of American, English, Scottish, and Irish minstrelsy: "Ben Bolt," "The Bloom is on the Rye," "Douglas, Tender and True," "Kathleen Mavourneen," and "Silver Threads Among the Gold." Separate sections are also devoted to National and Patriotic Songs, Folk Songs from every corner of the globe, and even a choice lot of songs of special interest to the children.

Nor are the more specialized fields neglected. In Volume IV are arias from many of the great operas and oratorios, in which the music lover will find the gems not only of the older dramatic works but those of later date as well, many of them familiar to all through the marvelous perfection of the phonograph. What added pleasure to have before your eyes in English translation the words and music of an aria which you follow with the ear as reproduced in the original tongue and as sung by one of the great artists of the day; or in the quiet hours of the Sabbath to turn to the familiar sacred songs and play or sing some one of the many inspired melodies which have been bequeathed to us by the masters of sacred music!

Modern Music and Musicians for Vocalists thus contains the cream of the vocal literature, culled from all the countries which have practiced the art of music, and embodying the spirit of successive centuries, the whole presented in a form convenient and practical for the user, carefully classified and arranged, and with an index which makes instantly available any composition that may be wanted. If it is to study the art song or to arrange a program representative of either the classical or a later period, one finds here the best of the repertoire; if it is to study the songs of the people, or to entertain friends with programs in the lighter style, one can turn to this collection with the assurance that it will provide just what his guests will delight to hear; if it is to provide for many an odd hour an abundance of material through

which to browse, or to stimulate the broadening comprehensions of the children who are studying music, there is here afforded the opportunity to become acquainted with the great vocal masterpieces of the world, whatever the standard by which greatness is to be measured.

MODERN MUSICIANS FOR VOCALISTS is issued with the belief that it represents a real service to the music lovers and musicians of the English-speaking countries, in that it forms the nucleus for a permanently authoritative library of song.

THE PUBLISHERS.



TABLE OF CONTENTS

VOLUME I

SONG CLASSICS

, 50110						PAGE
The Rose-Tree Le Rosier	-	-	-	-	Rousseau	1
Forest Gloom, Lend Darkness to Hold	l M	[e	-	-	Lully	5
Bois épais, redouble ton ombre						
Drink to Me Only with Thine Eyes -	-	-	-	-	Old English Air	8
Drink to Me Only with Thine Eyes - (Original Setting)	-	-	•	-	Old English Air	10
Nymphs and Shepherds	_	_	_	_	Purcell	11
The Lass with the Delicate Air	_	_	_		Arne	15-
In the Time of Roses Wenn die Rosen blühen	-	-	-	-	REICHARDT	21
Caro mio ben Dearest, Believe	-	-	-	-	GIORDANI	23
20 20 1 20 20 20 120 771	_	_	_	_	HAYDN	26-
The Violet	_	~	_	_	Mozart	29
Adelaïde	_	_	_	~	BEETHOVEN	33
In Questa Tomba In Yonder Tomb	-	-		_	BEETHOVEN	44
Edward	_		_	_	Loewe	47
The Favorite Spot					Mendelssohn	58
Adieu! 'Tis Love's Last Greeting -						60
Voici l'instant supreme	_			_	Attributed to Schubert	00
Die Allmacht	_	_	_	_	Schubert	64
The Omnipotence						
Hark! Hark! the Lark!		-	-	-	SCHUBERT	73
The Erl King	-	-	-	-	SCHUBERT	76
Der Erlkönig						
By the Sea	-	-	-	-	SCHUBERT	88
My Peace Thou Art Du bist die Rüh'	-	-	-	-	SCHUBERT	92
Who Is Sylvia?	-	-	-	-	SCHUBERT	96
The Wanderer	-	_	-	-	SCHUBERT	98
Der Wanderer					-	400
In Autumn		•	-	-	Franz	103 —
Im Herbst Good Night!					Franz	106
Gute Nacht!			•		TRANZ	100
Out of My Soul's Great Sorrow	-	-	-		Franz	108-
Aus meinen grossen Schmerzen						

												PAGE
It Was the Rose Herself Who Sigh'd Es hat die Rose sich beklagt	-	•	-	-		Franz	-	-	-	~	-	110
Dedication			-	-	•	Franz	•	-	-	-	•	112
Little Maid with Lips so Rosy Mädchen mit dem roten Mündchen			-	-	-	Franz	-	-	-,	-	-	114
The Two Grenadiers Die beiden Grenadiere			-	-	-	SCHUMANN	-	-	-	-	-	117
The Lotus Flower Die Lotusblume		•	-	-	-	SCHUMANN	-	-	-	-	-	122
Moonlight	_			-	-	SCHUMANN	•	-	-	•	-	124
Dedication	-	. ,	-	-	-	SCHUMANN	-	-	-	-	-	128
Widmung The Almond Tree			80	-	-	SCHUMANN	**	-	-	w	-	132
Der Nussbaum I'll Not Complain	· · -		-	-	-	SCHUMANN	-	-	-	-	-	137
Ich grolle nicht The Maiden's Wish			_	-		CHOPIN		_ `	_	-	-	140
Mignon's Song Kennst du das Land?							-	-	-	-	-	143
Dear Love, Thou'rt Like a Blossom - Du bist wie eine Blume		•	-	-	-	Liszt	-	-	-		-	152
The Loreley	-		-	-	-	Liszt	-	-	-	-	-	154-
The Asra	_		-		-	RUBINSTEIN	-	-	-	-	-	164
Thou Art so Like a Flower Du bist wie eine Blume		•	-	-	-	RUBINSTEIN	-	-	-	-	-	167
The Monotone Ein Ton		•	-	-	-	Cornelius -	-	•	-	•	-	170
Dreams		-	-	•	-	WAGNER -	-	-	-	-	-	173
Sapphic Ode		-	-	-	-	Brahms	-	~	-	-	-	177
My Little Queen		-	-	-		Brahms	-	-	-	-	-	180
Lullaby		•	-	-		Brahms	-	-	-	_	-	184
Wiegenlied Wie Melodien zieht es mir		-	-	**	-	Brahms	-	-	-	-	-	186
A Strain of Song Seems Drifting Meine Liebe ist grün		-	-	_	_	Brahms	_	_	-	-	-	189
My Love is Fair O mer, ouvre toi (Arioso)		-	_		_	DELIBES	•	_	_	_		194
Thou World-Shrouding Sea												
Songs My Mother Taught Me Als die alte Mutter	-		-	-	-	Dvořák	-	-	-	-	~	198
Good Night Gute Nacht	-	•	-	-	-	Dvořák	-	-	-	80	-	201
'Tis Spring	_	-	-	-	•	Wolf	-	-	-	-	•	205
Verborgenheit	•	-	•	-	-	Wolf	•	-	-	-	-	209

TABLE OF CONTENTS

							PAGE
Farewell!	. <u>-</u>	Tschaikowsky	-	-	•	-	213
None But the Lonely Know Nur wer die Sehnsucht kennt	-	Тѕснаікоwѕку	••	-	-		217
Warum?	-	Tschaikowsky	-	-	-	-	221
Allerseelen	. <u>-</u>	STRAUSS	-	-	-	-	225
The Night	-	Strauss	-	-	-	-	228
Serenade	-	STRAUSS	-	-	-	-	231
Ständchen Marriage of Roses	-	Franck	-	-	-	-	237
Le Mariage des Roses Moonlight	-	Gabriel Fauré	-	-	-	-	243
Clair de lune The Bell	-	Saint-Saëns -	-	-	-	-	248
La cloche The Bells	_	Debussy	-	-	-	-	254
Les Cloches Romance	-	Debussy	-	-	-	-	257
The Tears Fall on My Heart Il pleure dans mon cœur	-	Debussy	-	-	-	-	260
Autumn	-	Arensky	-	-	-	-	266
The Eagle	-	Arensky	-	-	-	-	269
Lass das Fragen sein Let the Question Be	-	Arensky	-	-	-	-	275
To Echoes of Music We Dance Sie schwebt' mir noch kurzlich im Arme	_	Arensky	-	-	-	-	280
The Robin Sings in the Apple-Tree	_	McDowell -	_		_		284 -
Rosamond	_	DUPARC	_	_	-	_	286
La manoir de Rosemonde							
Ecstasy	-	DUPARC	-	-	-	-	290
Morning-Hymn	-	Henschel	-	-	-	-	293
Slumber Song	-	Gretchaninow	-	-	-	-	296
The Corn Field O, du wogendes Feld!	-	RACHMANINOW	-	-	-	-	298
I Long for Thee Ich harre dein	-	RACHMANINOW	-	-		-	302



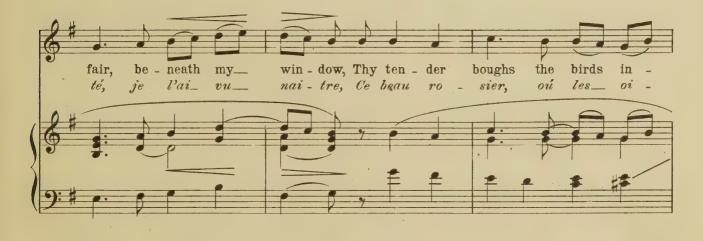
THE ROSE-TREE LE ROSIER

DE LAIRE English version by Mrs. John Francis Brines

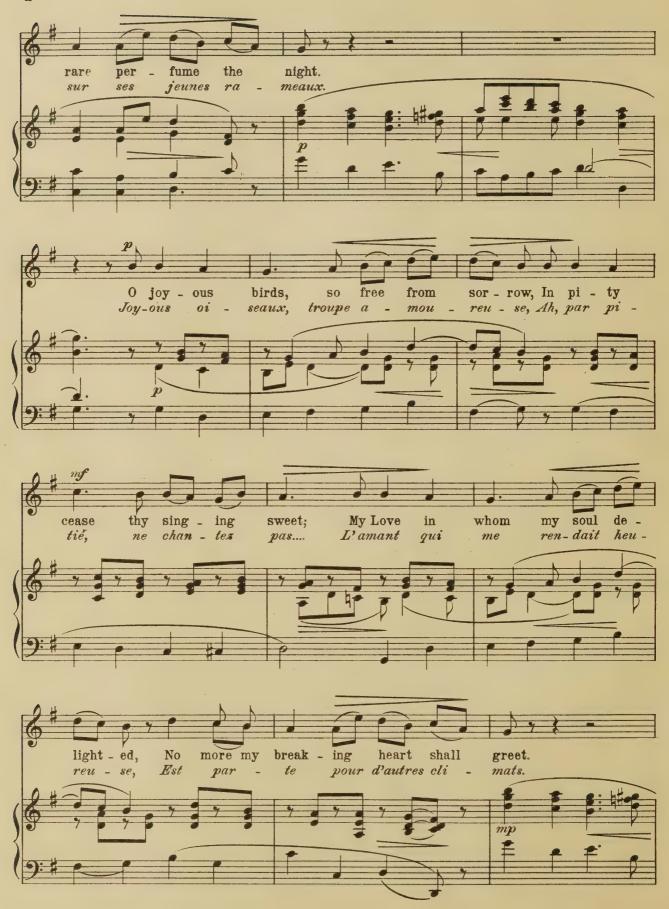
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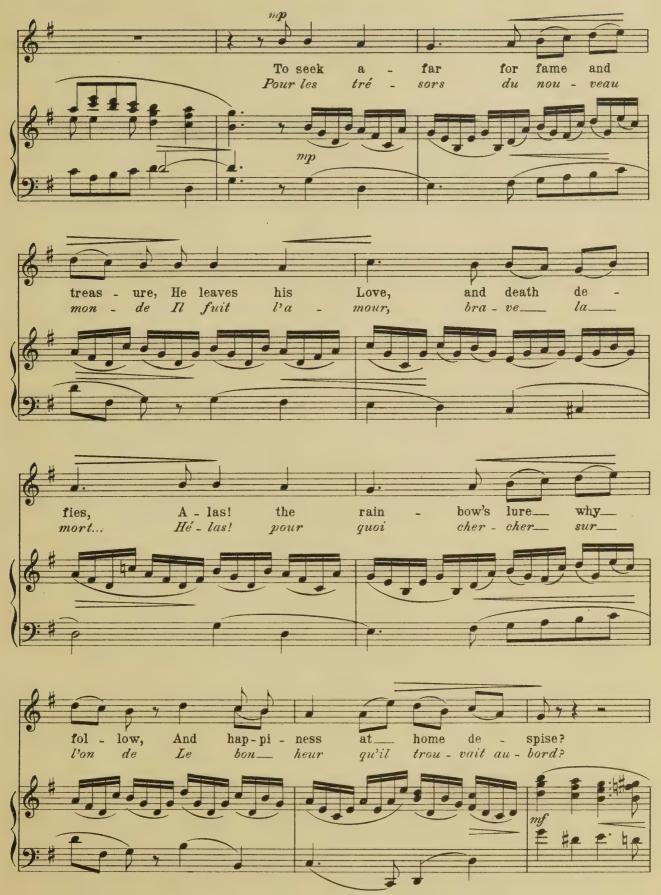


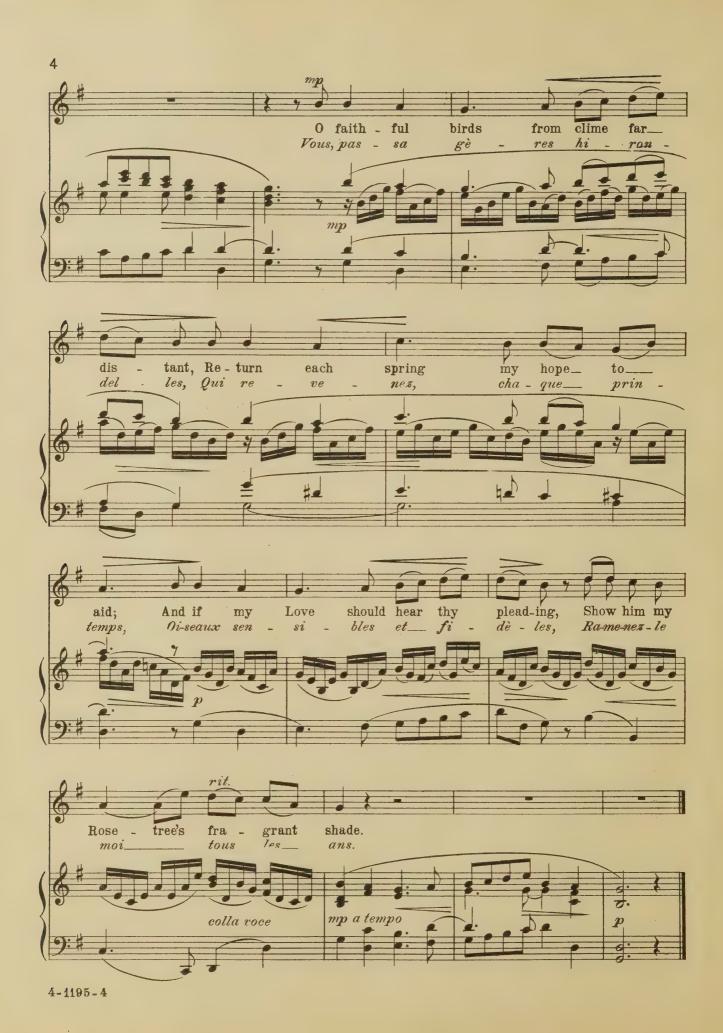












FOREST GLOOM, LEND DARKNESS TO HOLD ME

BOIS ÉPAIS, REDOUBLE TON OMBRE





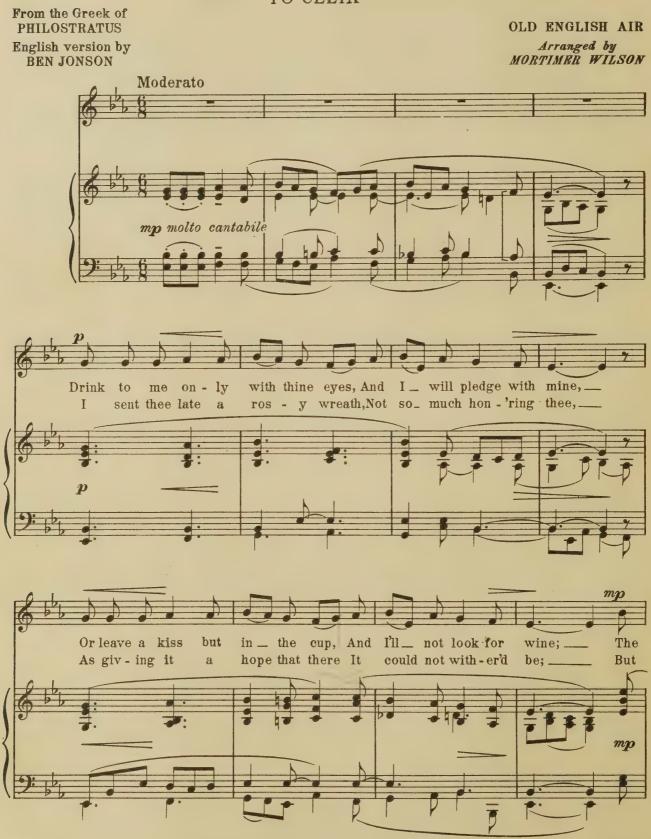




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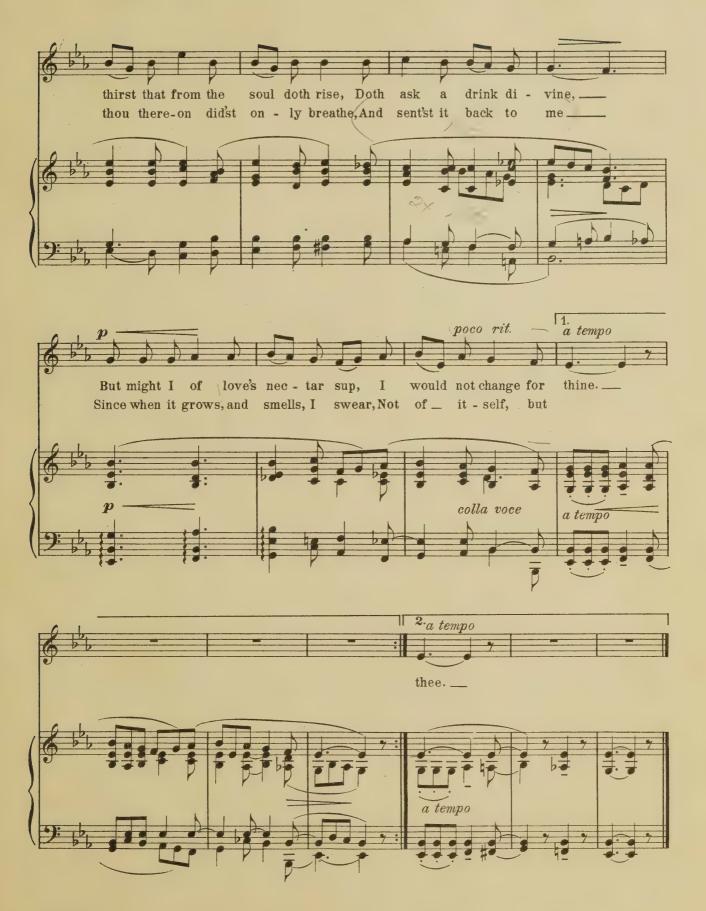
DRINK TO ME ONLY WITH THINE EYES

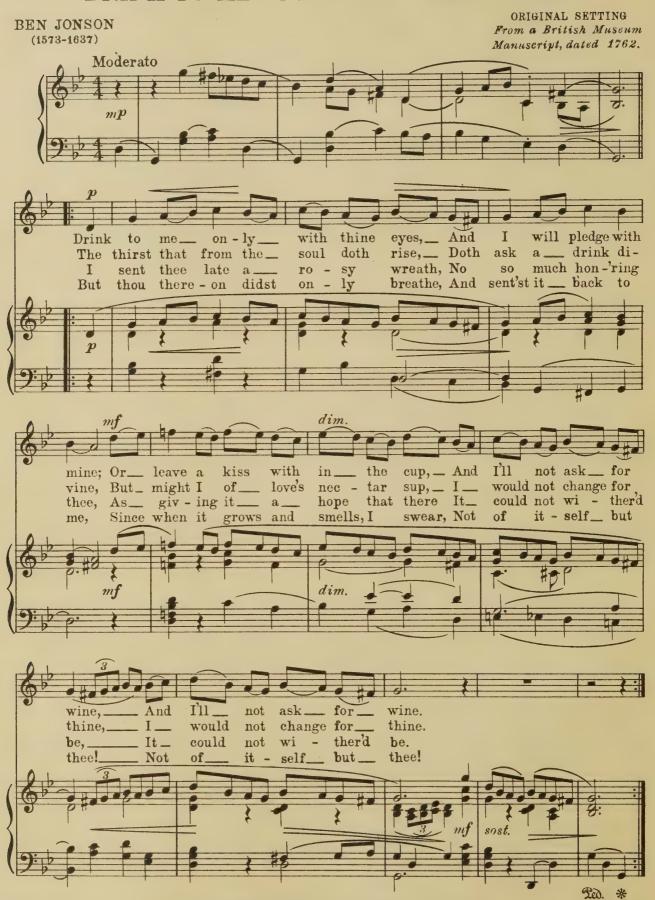
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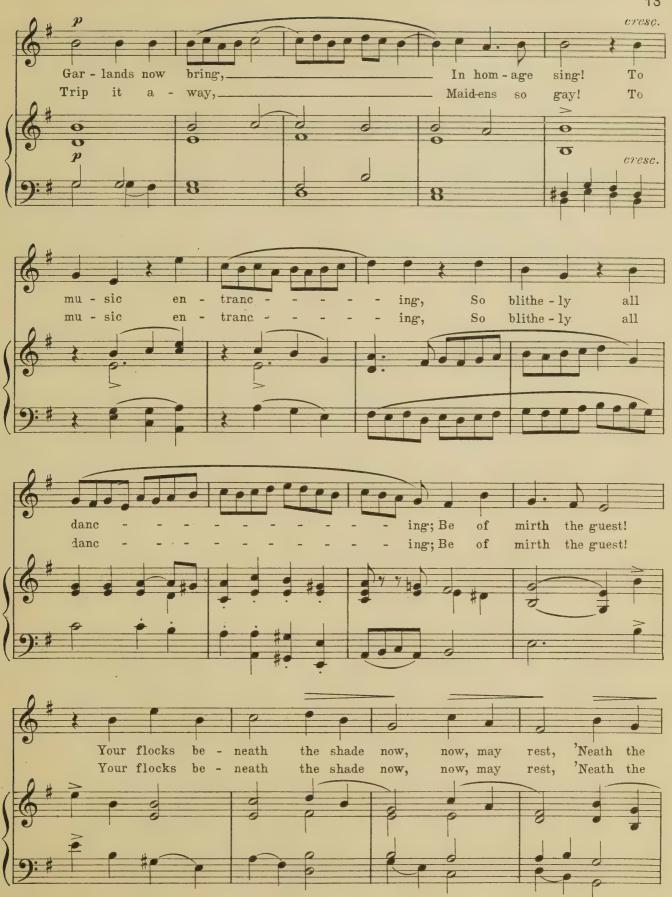
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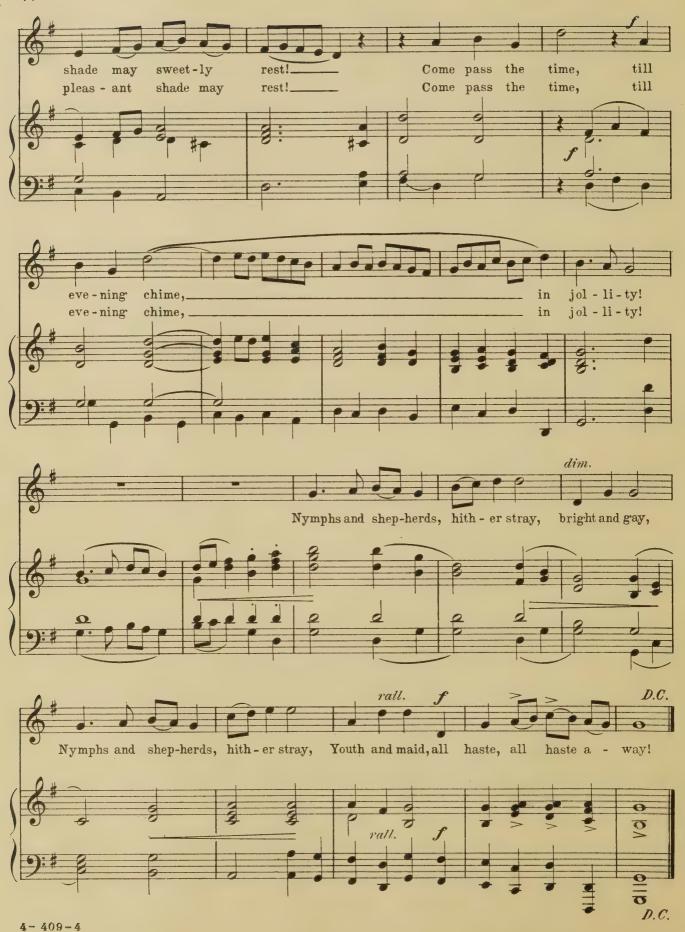
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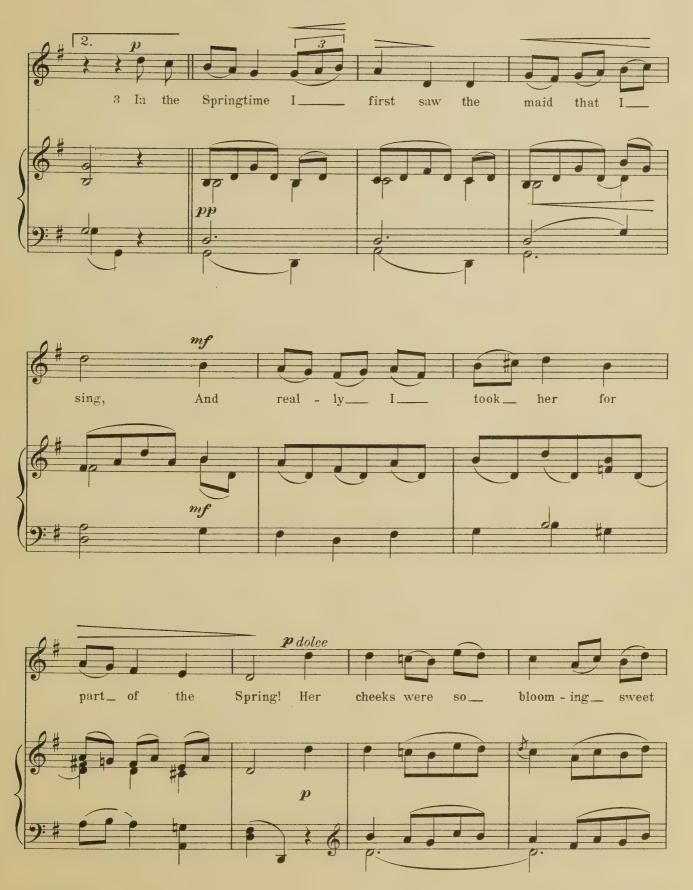
Text Revised by George Cooper THOMAS A. ARNE



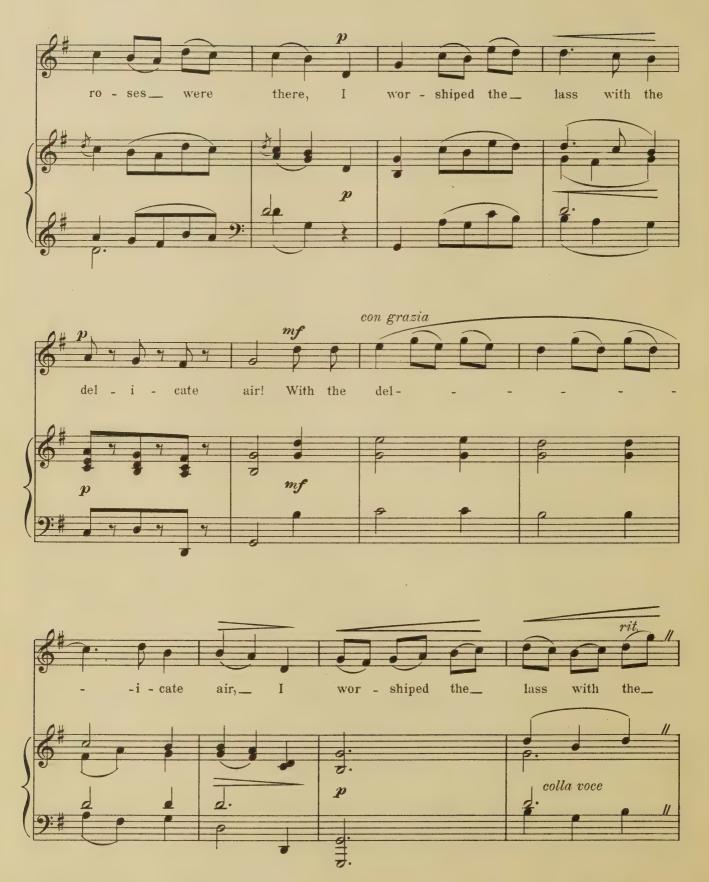




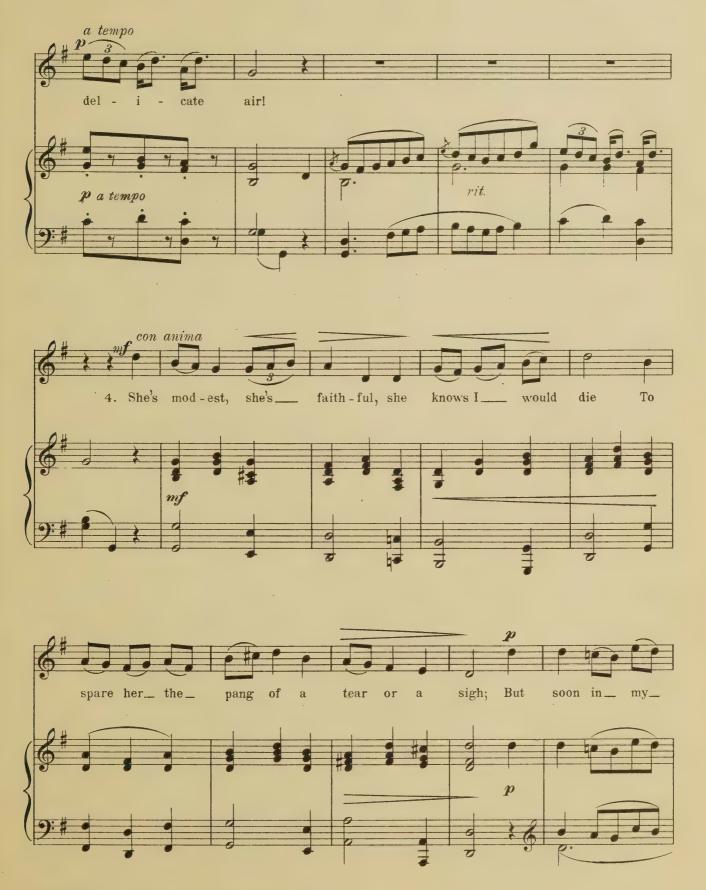




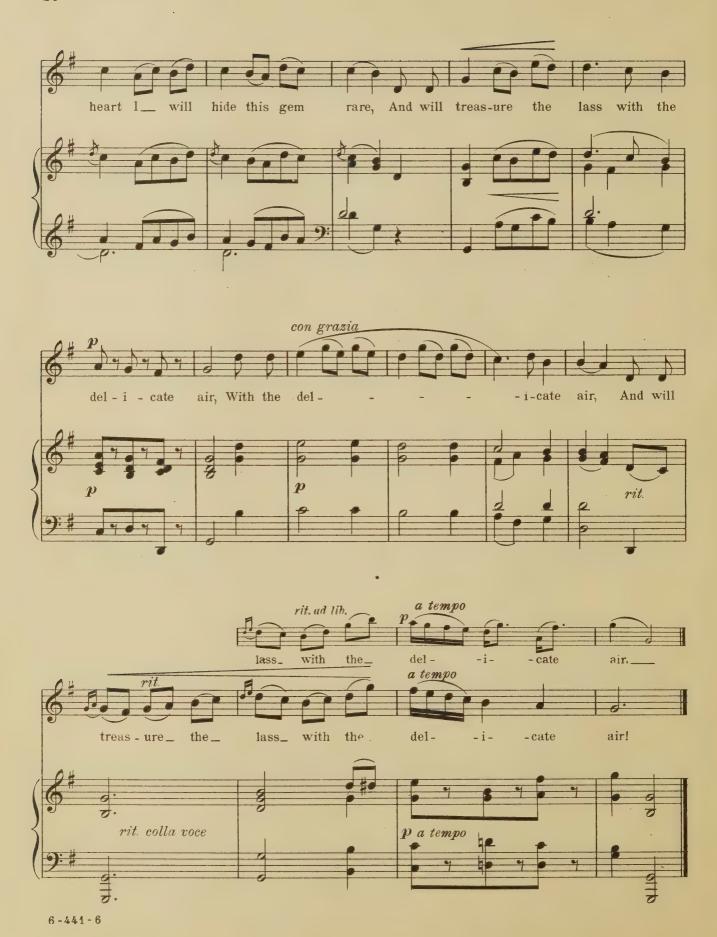
3-441-6



4-441-6

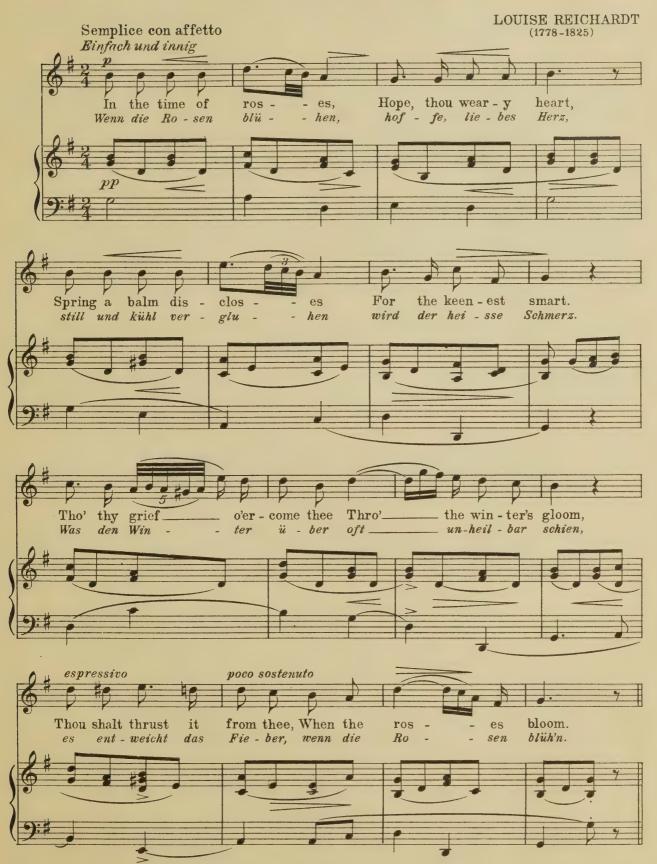


5-441-6



IN THE TIME OF ROSES

WENN DIE ROSEN BLÜHEN



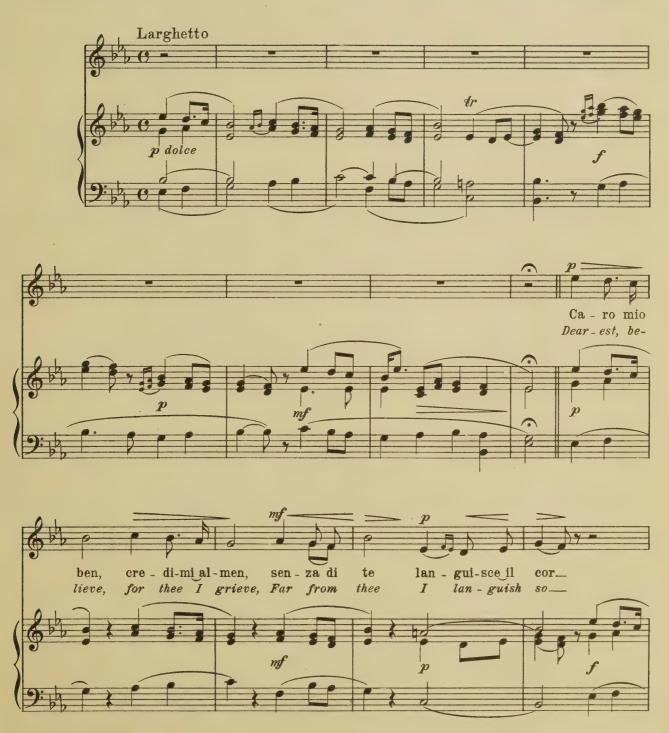


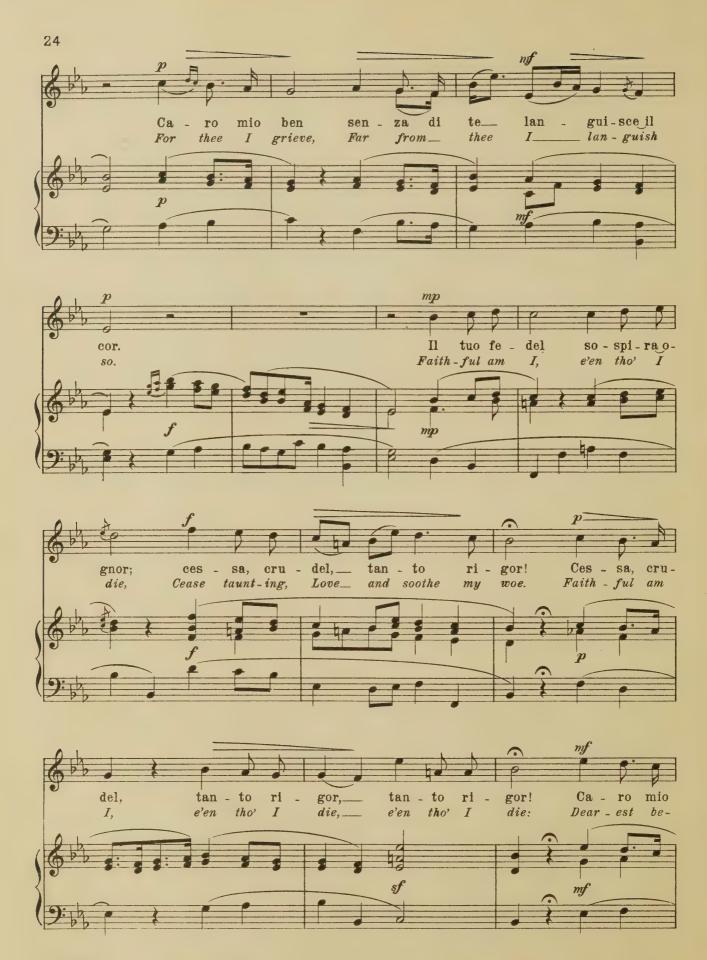
CARO MIO BEN

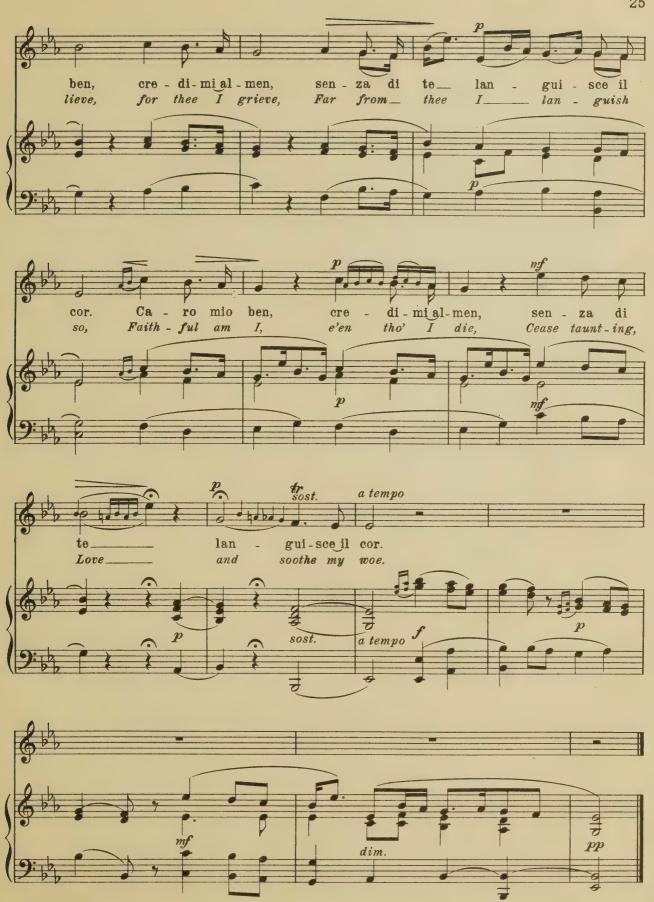
DEAREST, BELIEVE

English Version by Grover Brower

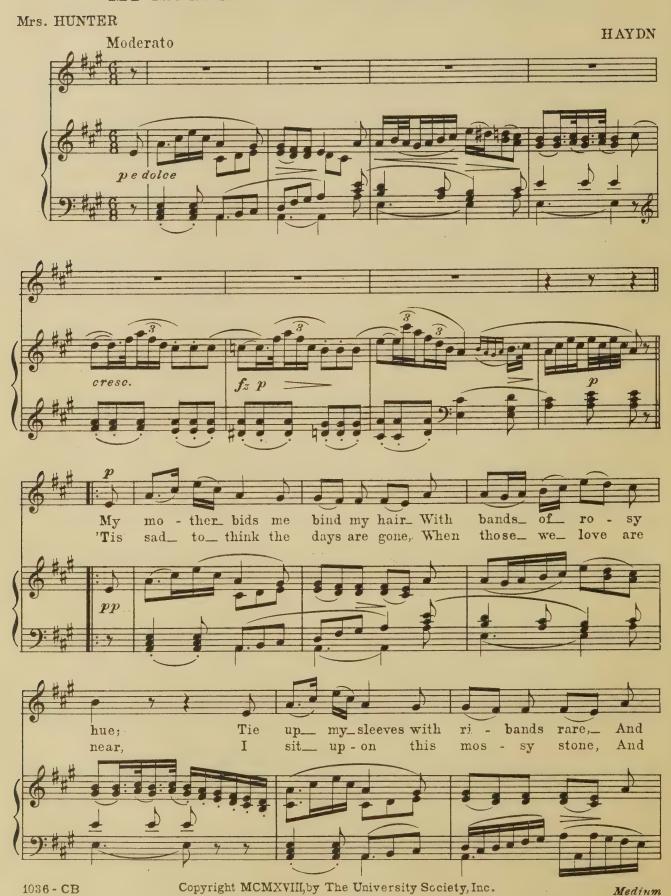
GIORDANI

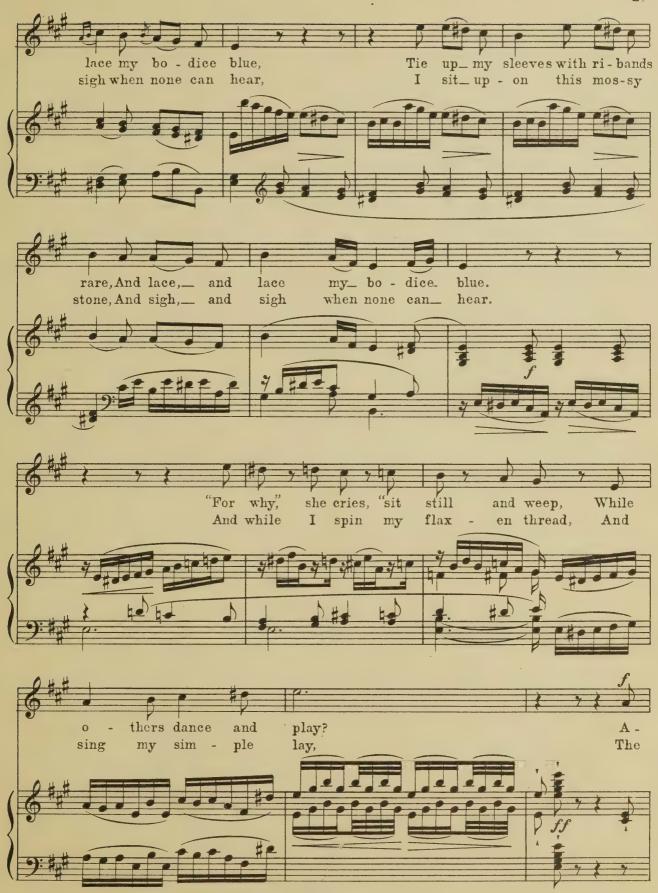


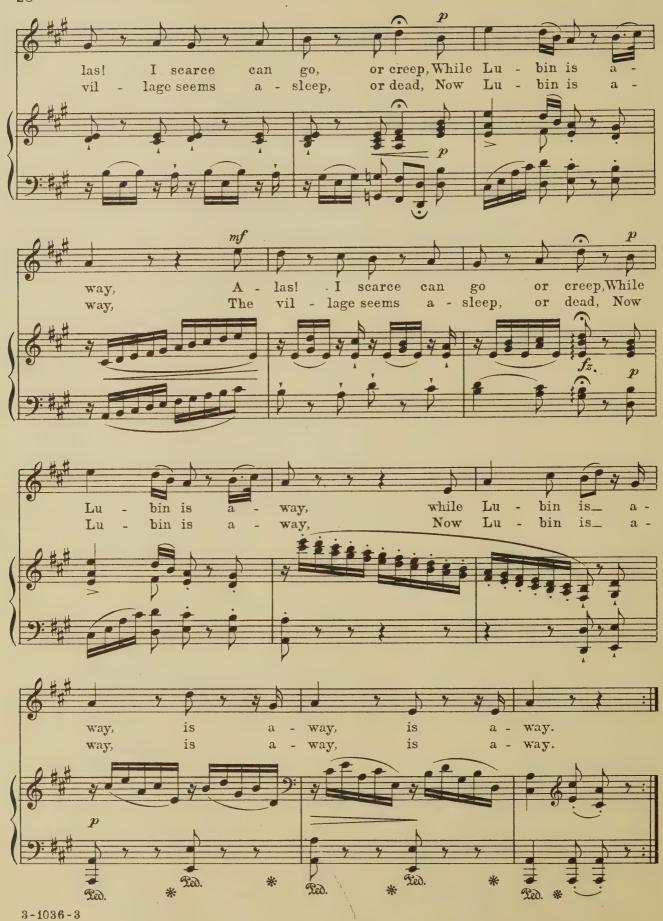




MY MOTHER BIDS ME BIND MY HAIR

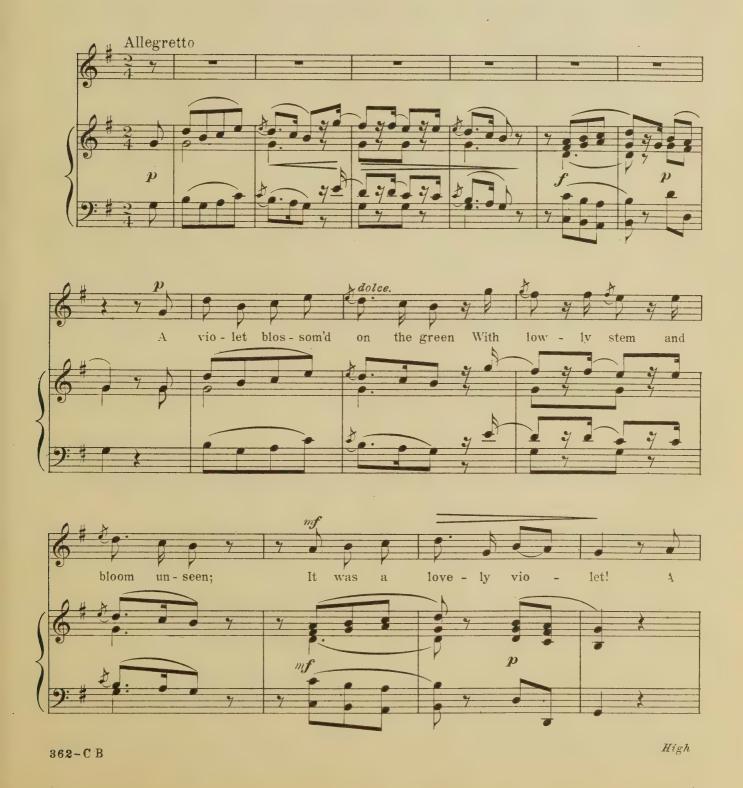


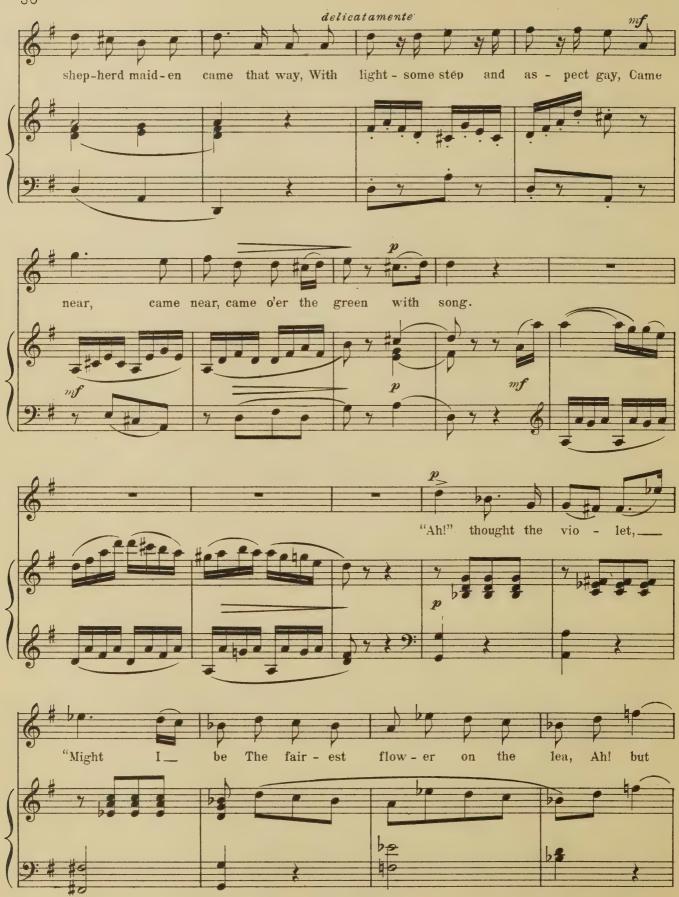


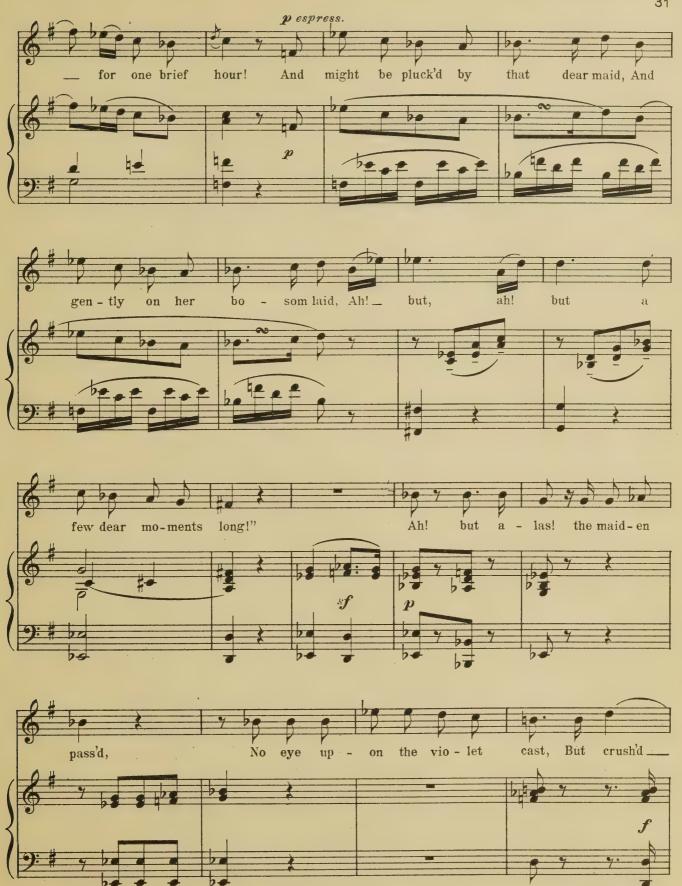


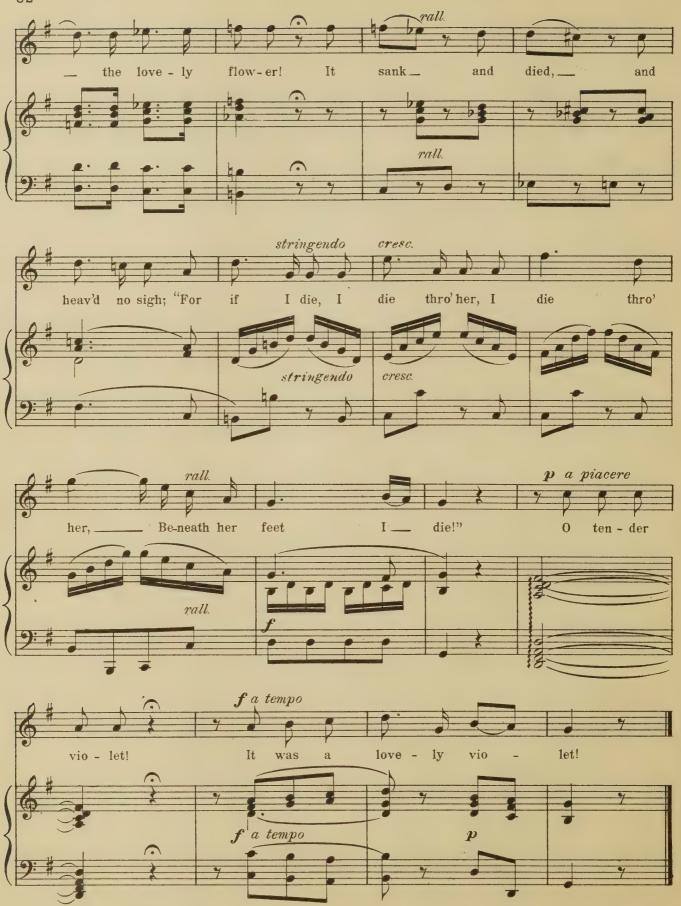
THE VIOLET

MOZART



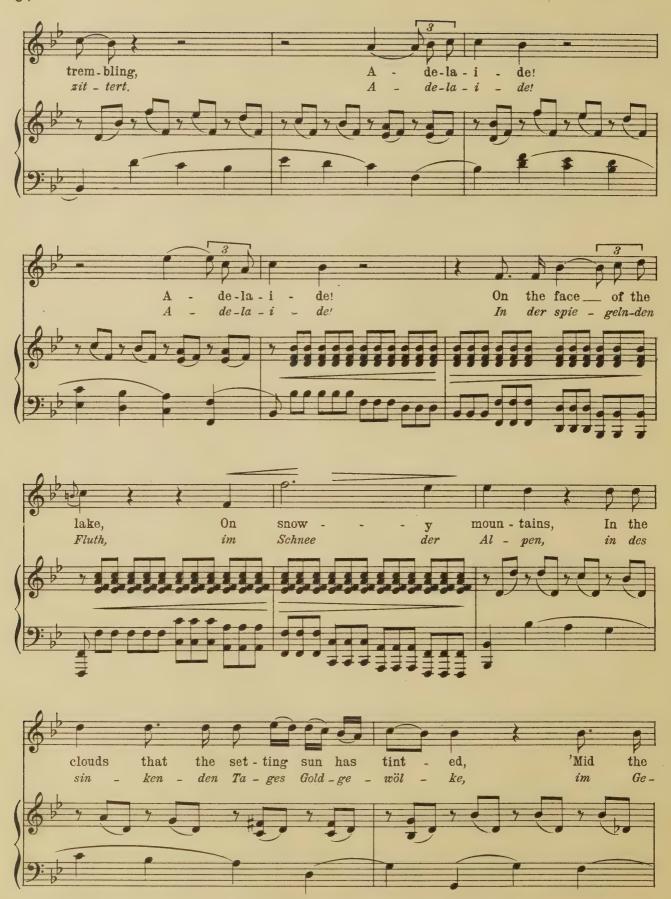






ADELAIDE













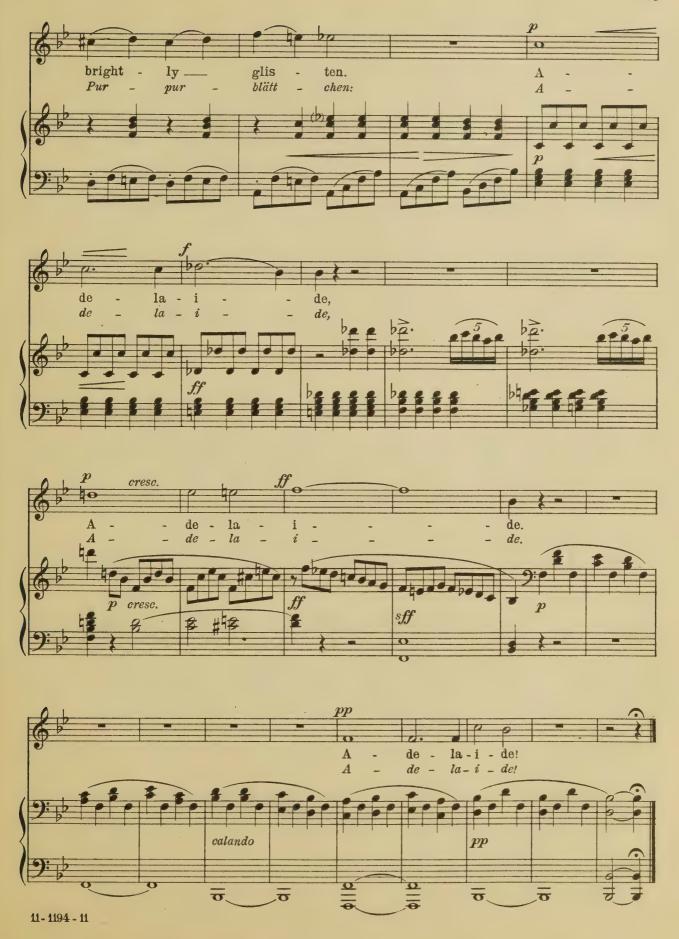






9-1194-11





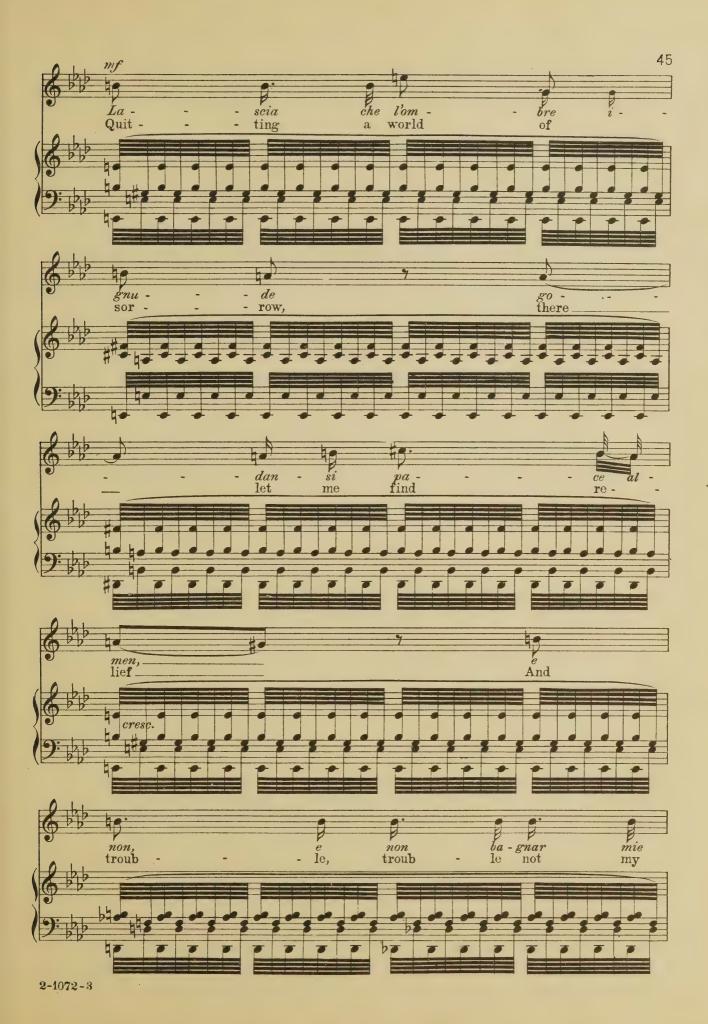
IN QUESTA TOMBA

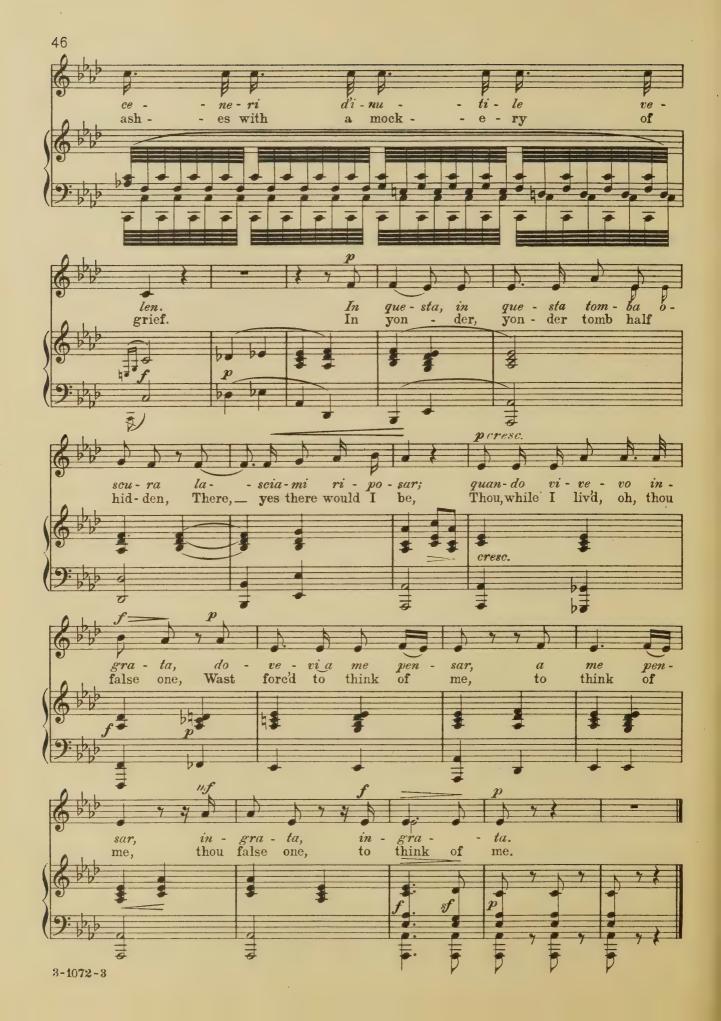
IN YONDER TOMB

English version by Edith Tillotson

BEETHOVEN

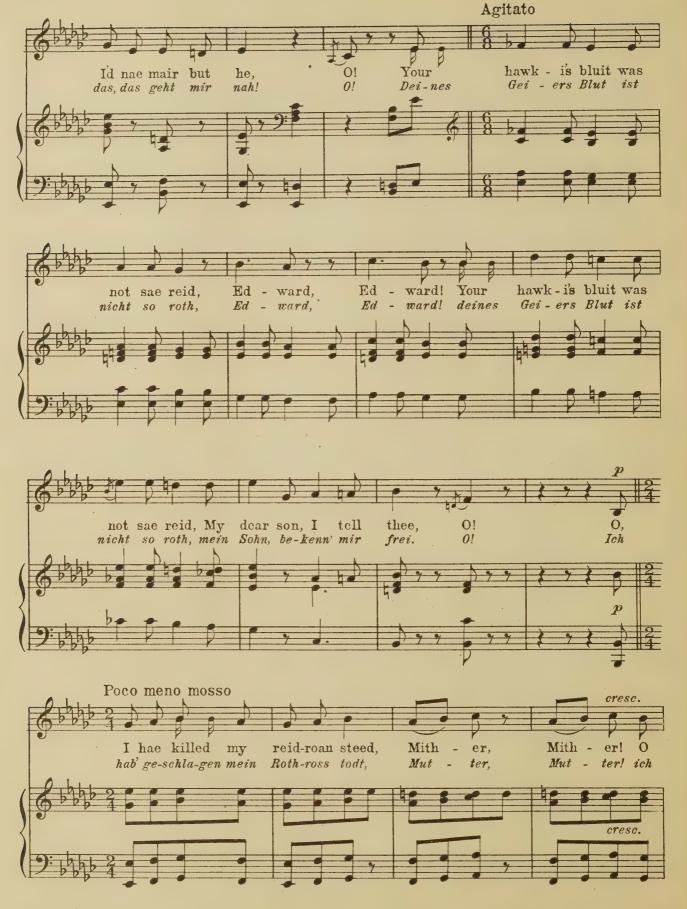


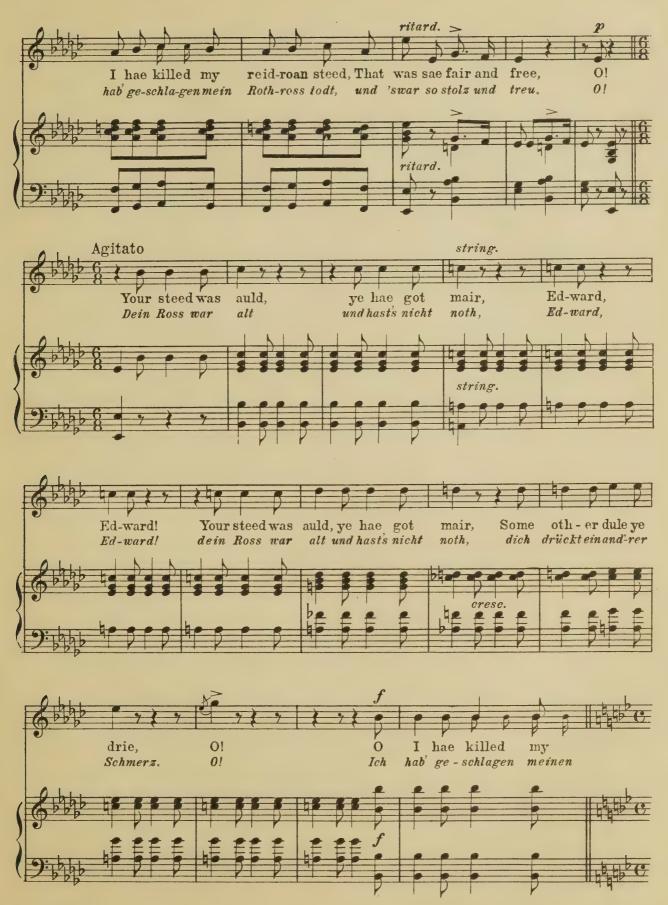


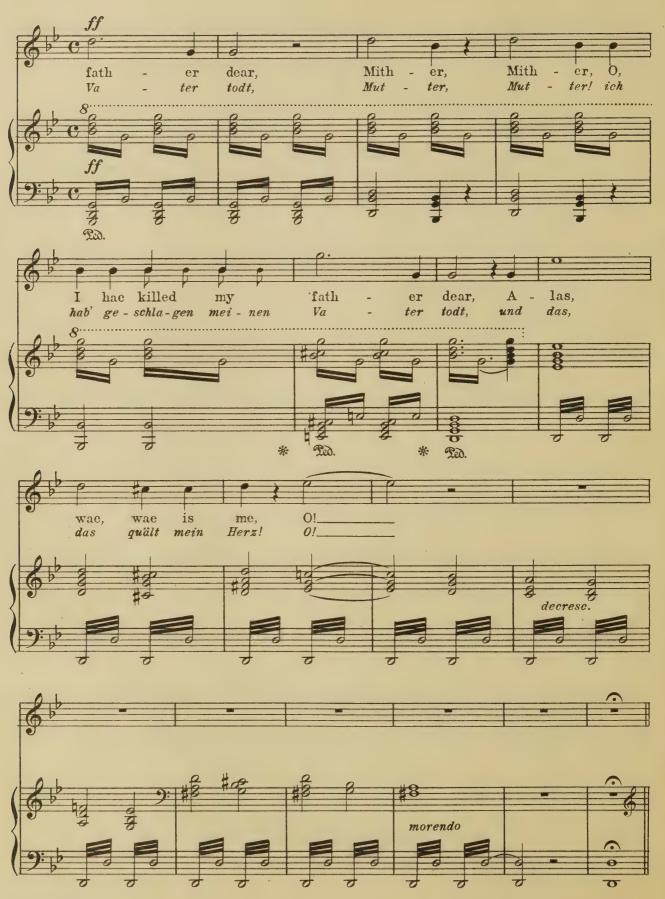


EDWARD BALLAD





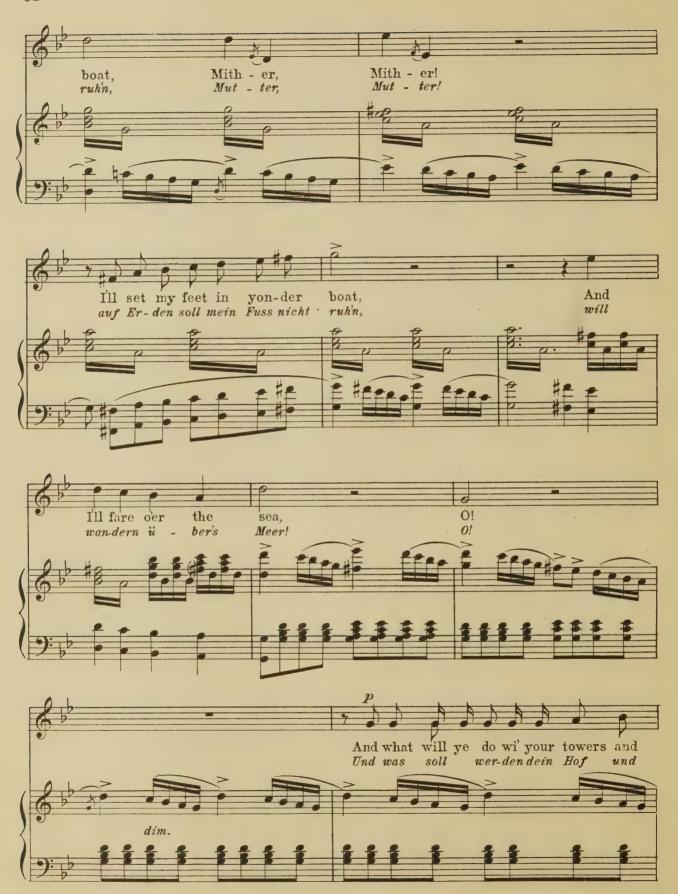




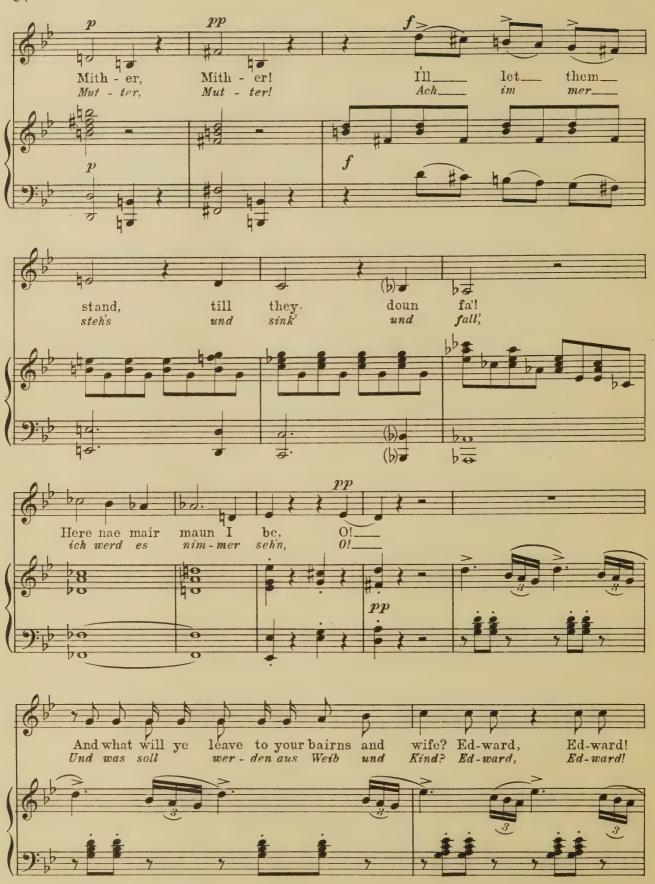
4-1063-11



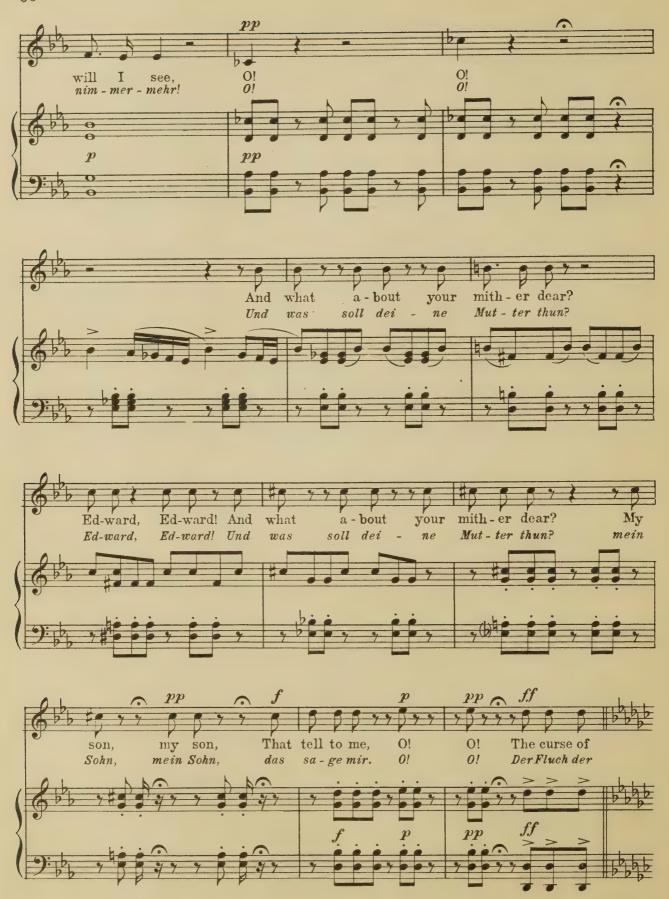
5-1063-11





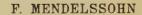


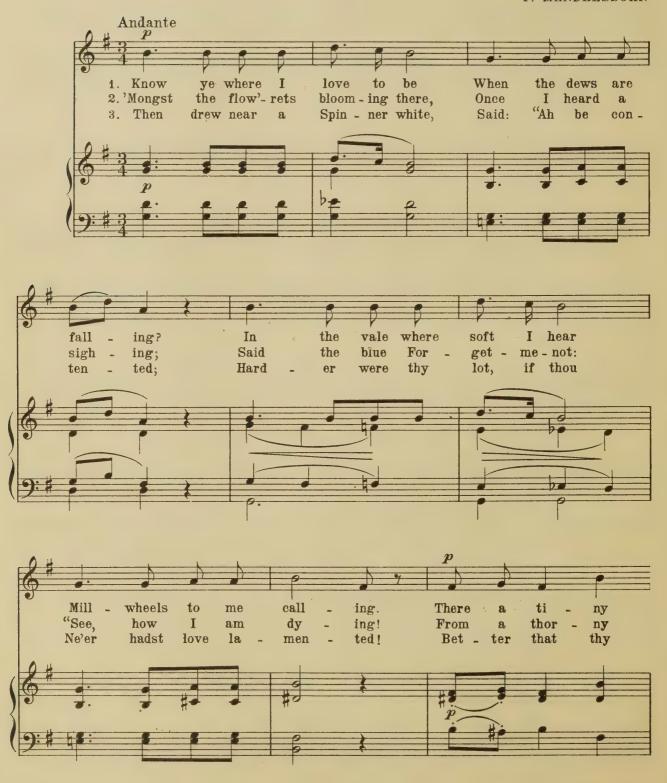


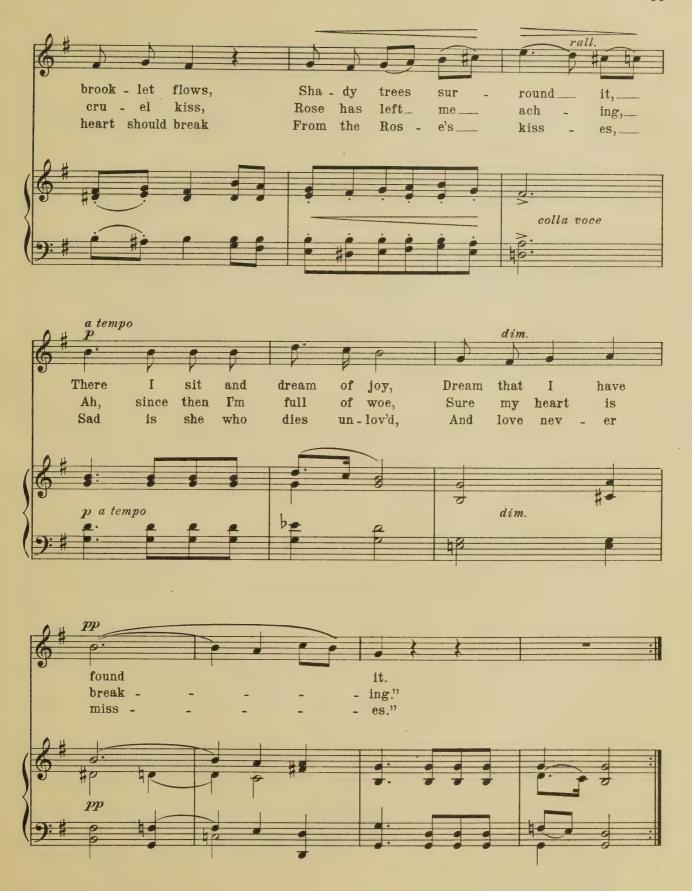




THE FAVORITE SPOT







ADIEU! 'TIS LOVE'S LAST GREETING

VOICI L'INSTANT SUPREME

BERANGER

F. SCHUBERT



* Although usually ascribed to Schubert, this song was probably composed by Weyrauch.

Medium







3 -337 - 4



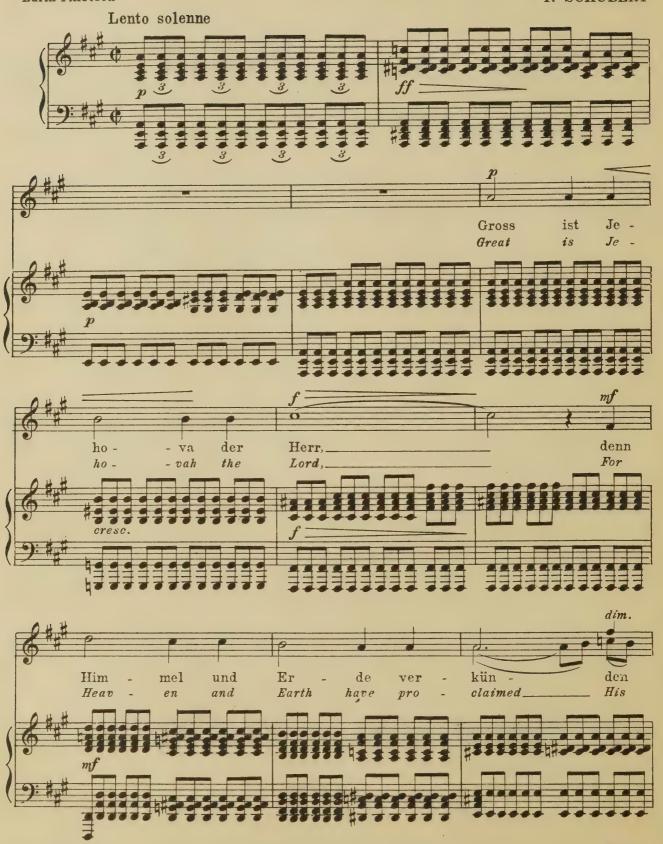


DIE ALLMACHT

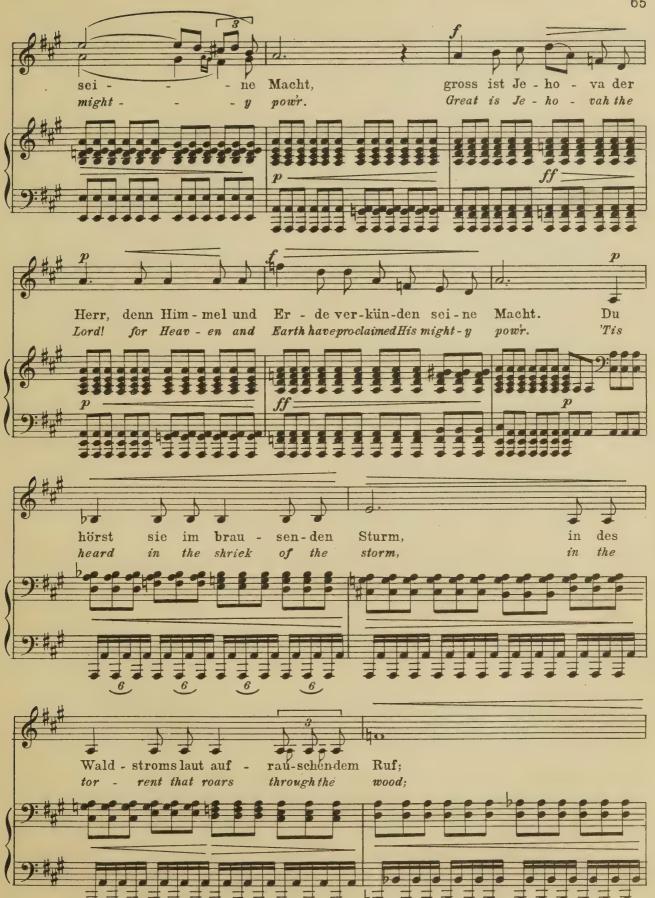
J. L. PYRKER
English version by
Edith Tillotson

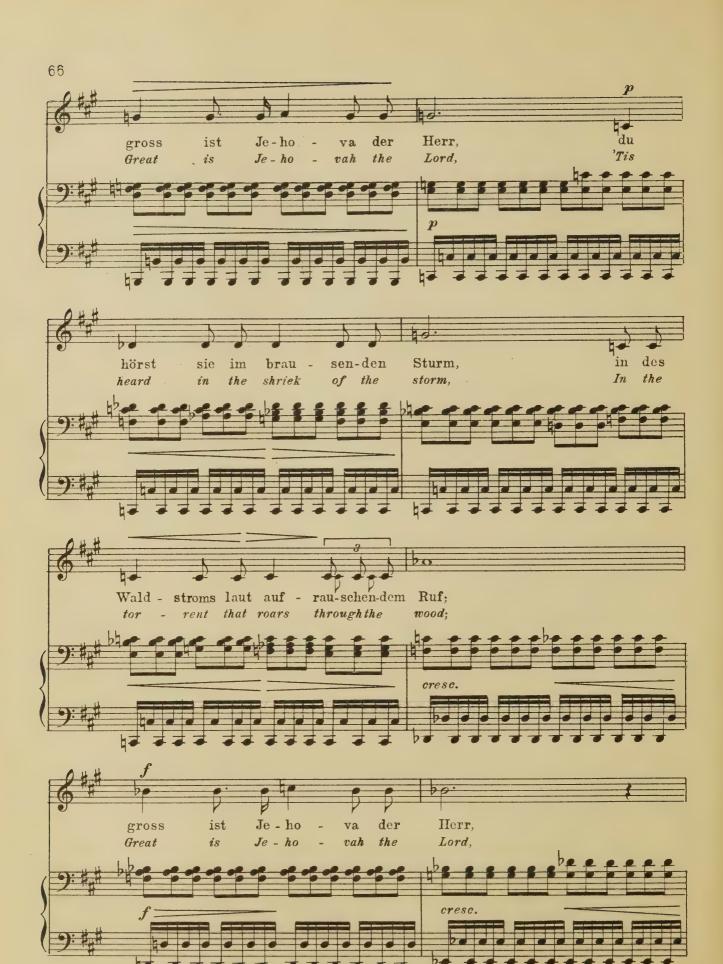
THE OMNIPOTENCE

F. SCHUBERT



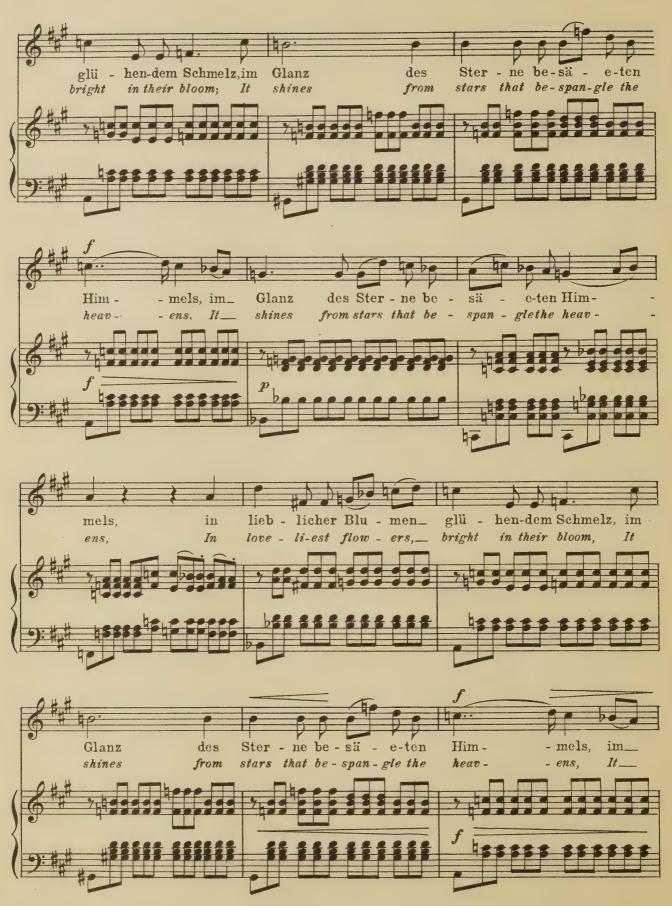












5-1052-9



7-1052-9









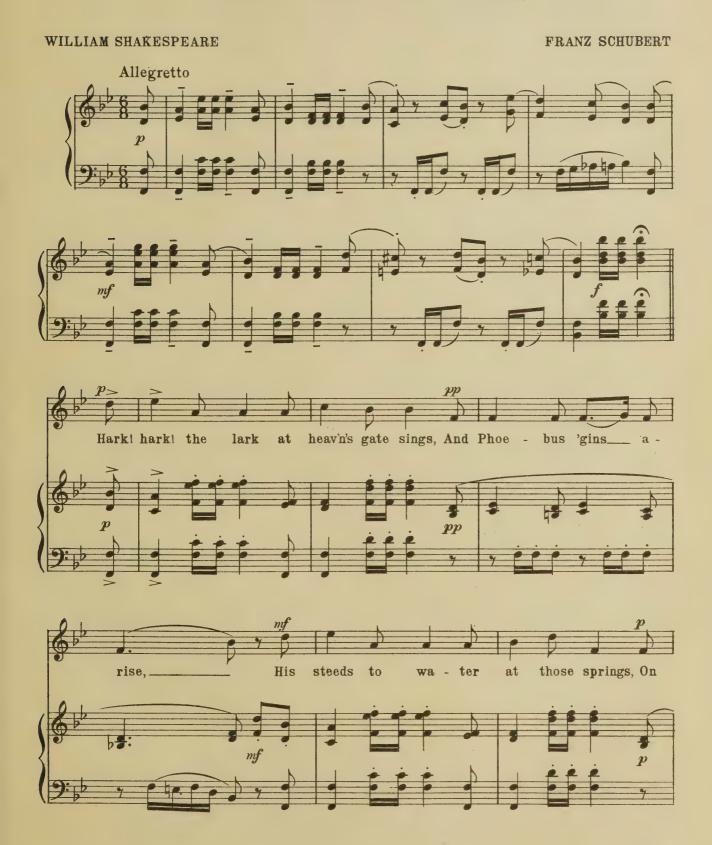


BY PERMISSION OF BRAUN, CLEMENT & CO., NEW YORK.

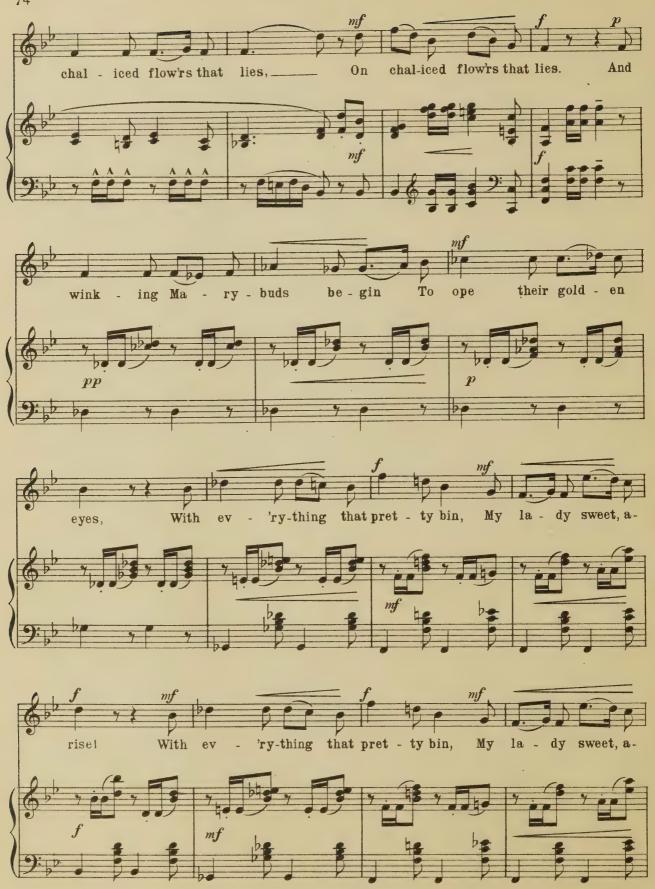
LA VUELTA DE LA PRIMAVERA

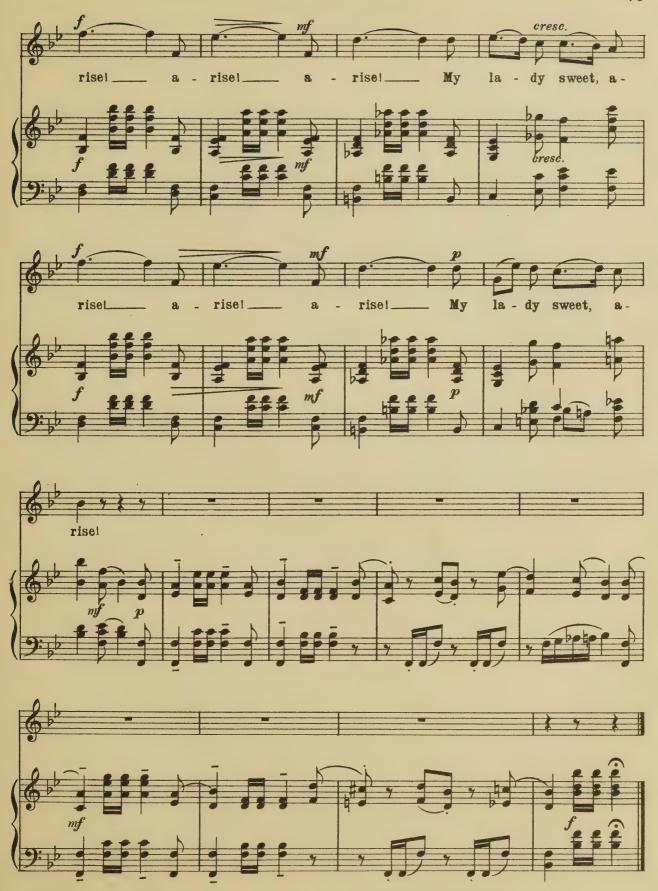
THE RETURN OF SPRING COPIA DE LA PINTURA POR E. BISSON

HARK! HARK! THE LARK!





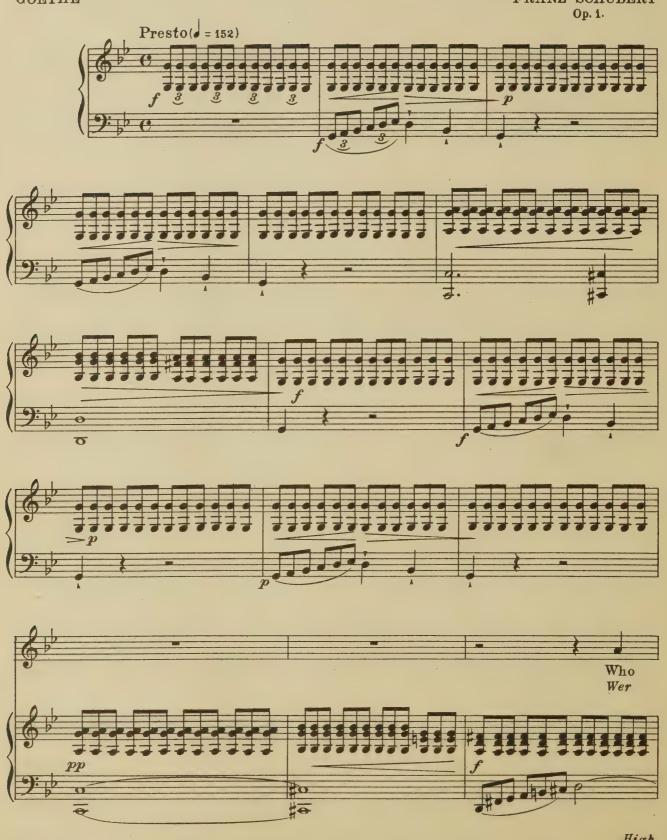




THE ERL KING DER ERLKÖNIG

GOETHE

FRANZ SCHUBERT







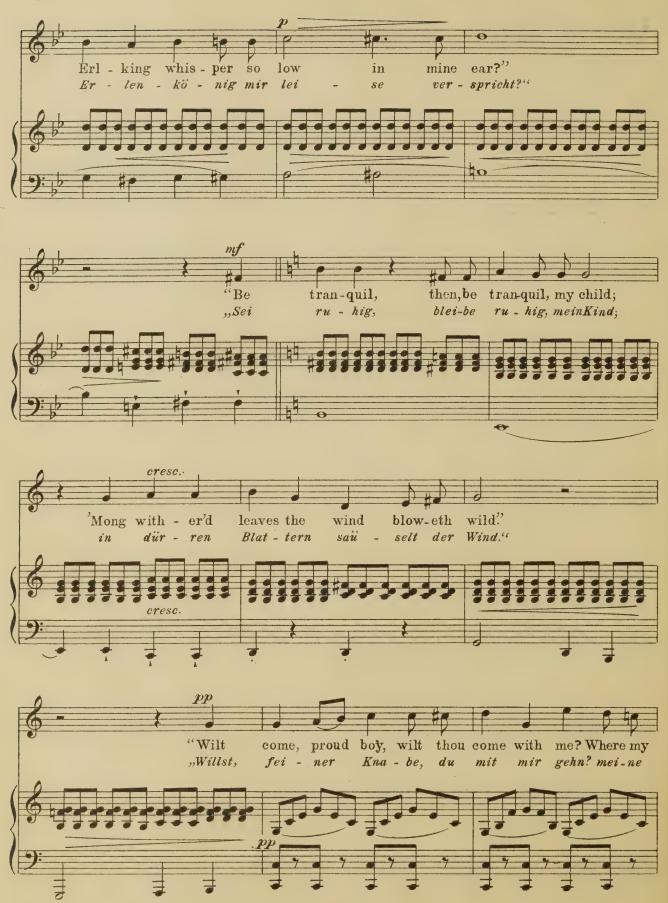




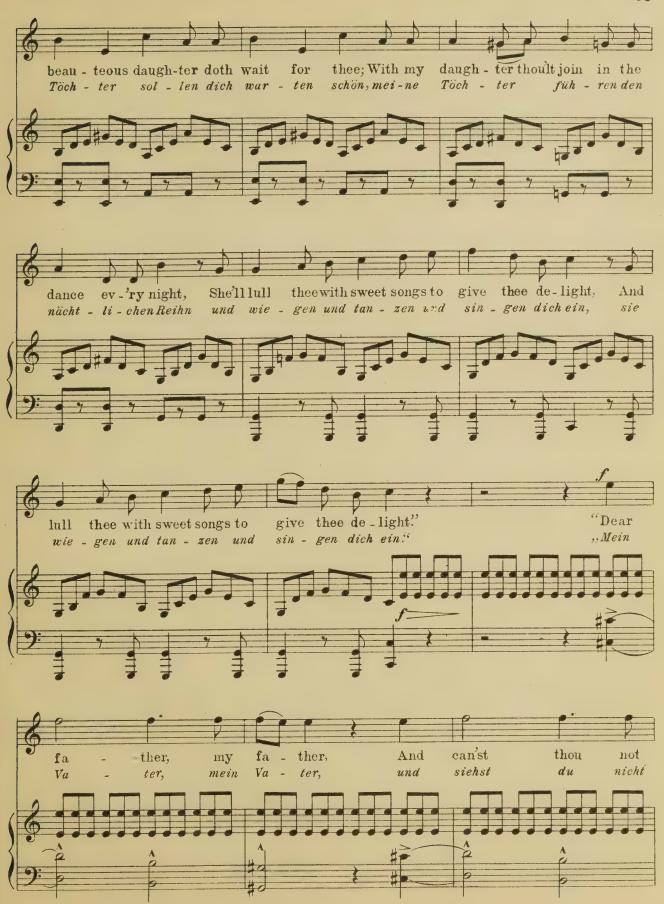


5-1051-12



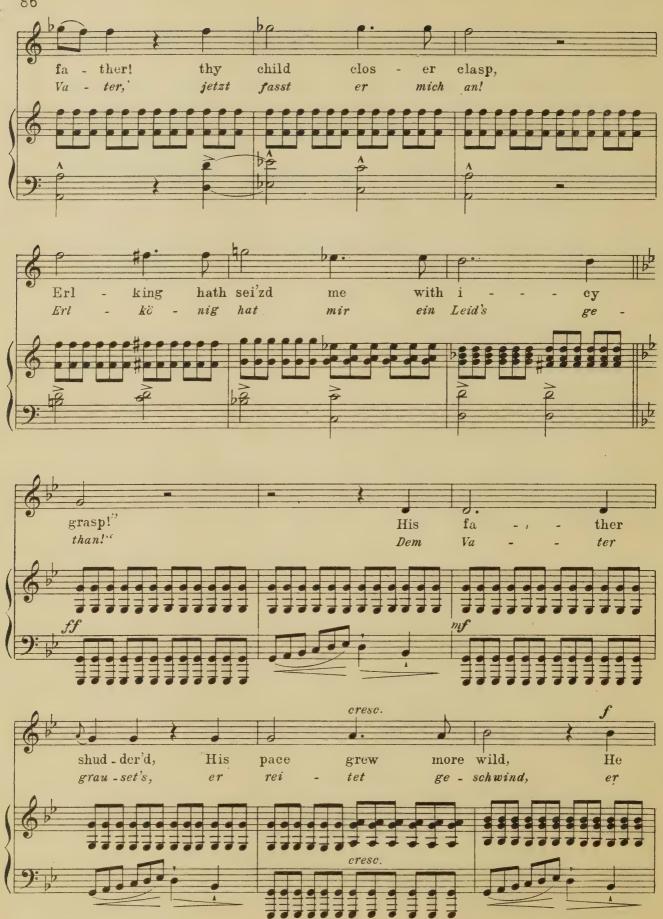


7-1051-12











BY THE SEA AM MEER

HEINE

FRANZ SCHUBERT





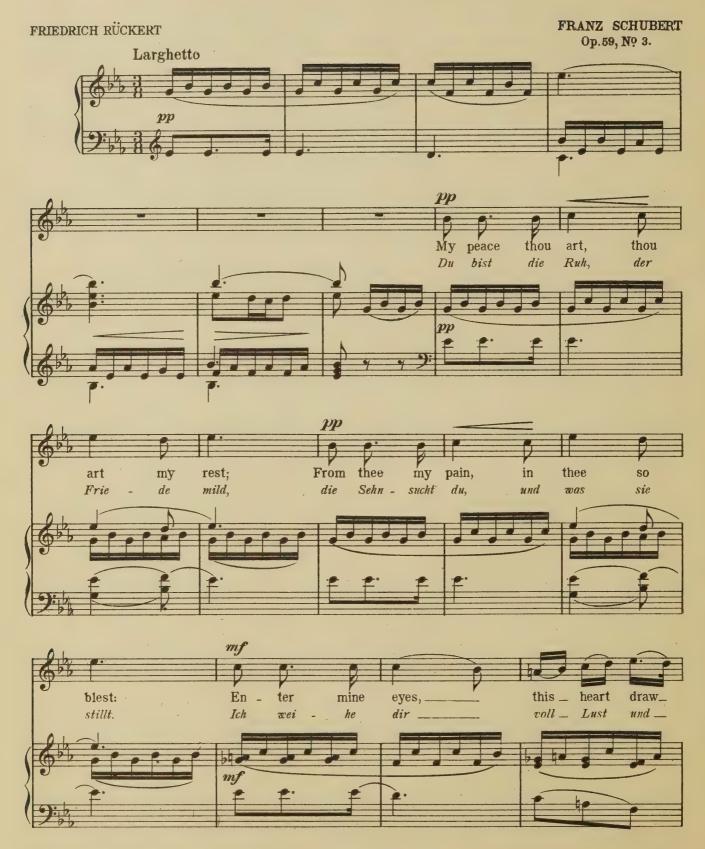




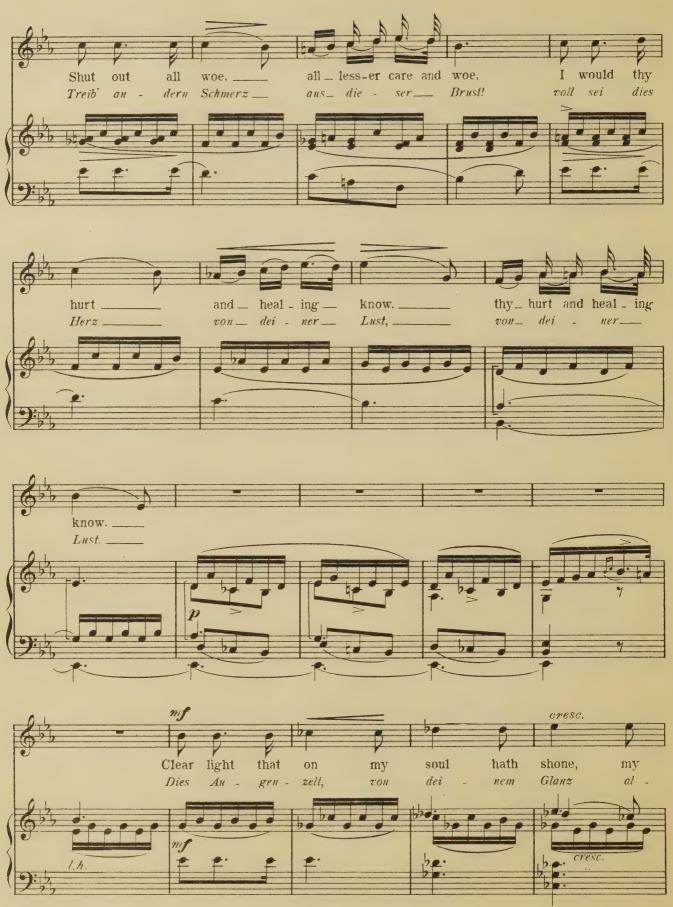


MY PEACE THOU ART

DU BIST DIE RÜH'







3-683-4



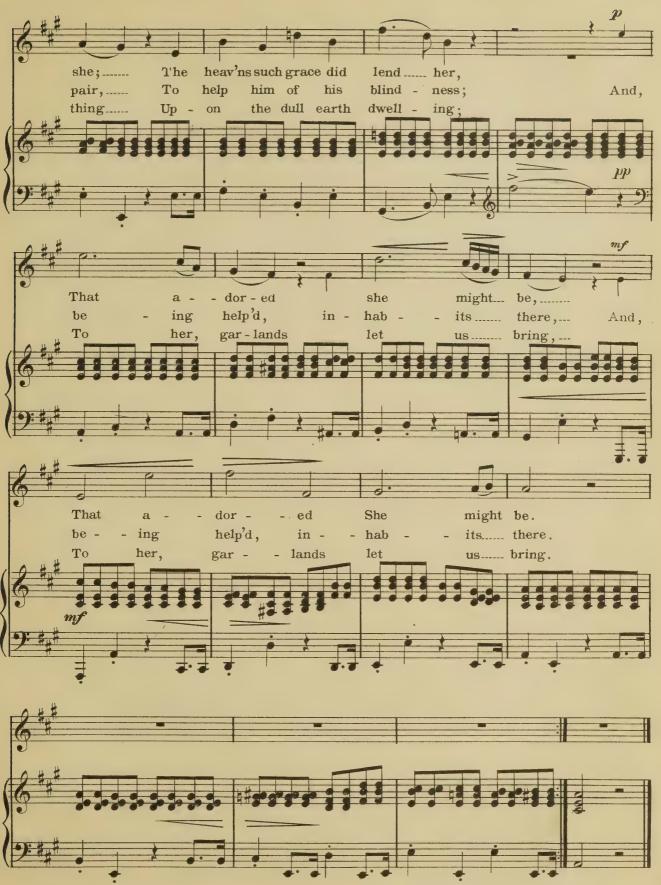
4 - 683 - 4

WHO IS SYLVIA?

WER IST SYLVIA?







THE WANDERER

DER WANDERER





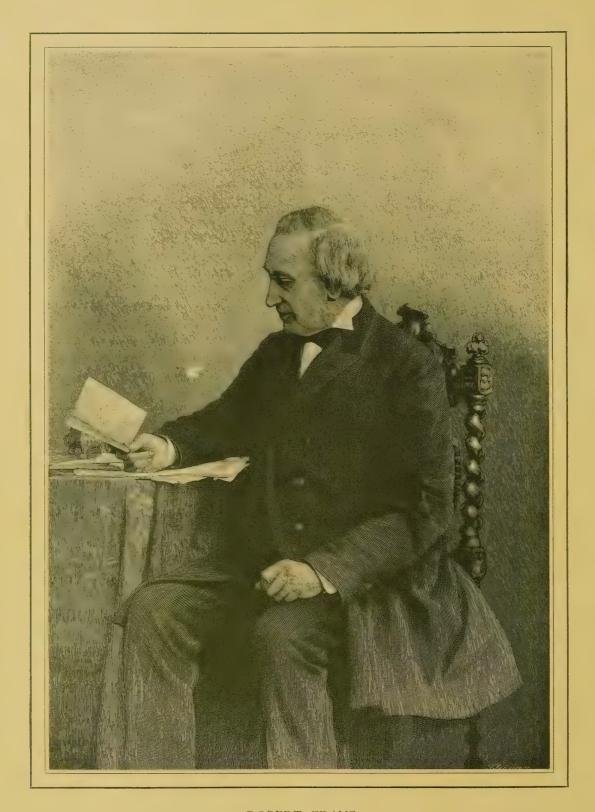










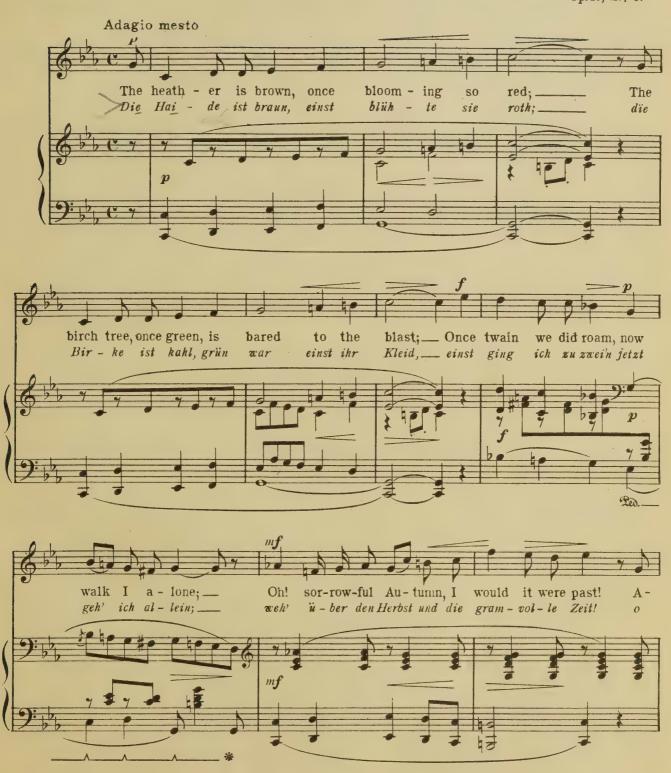


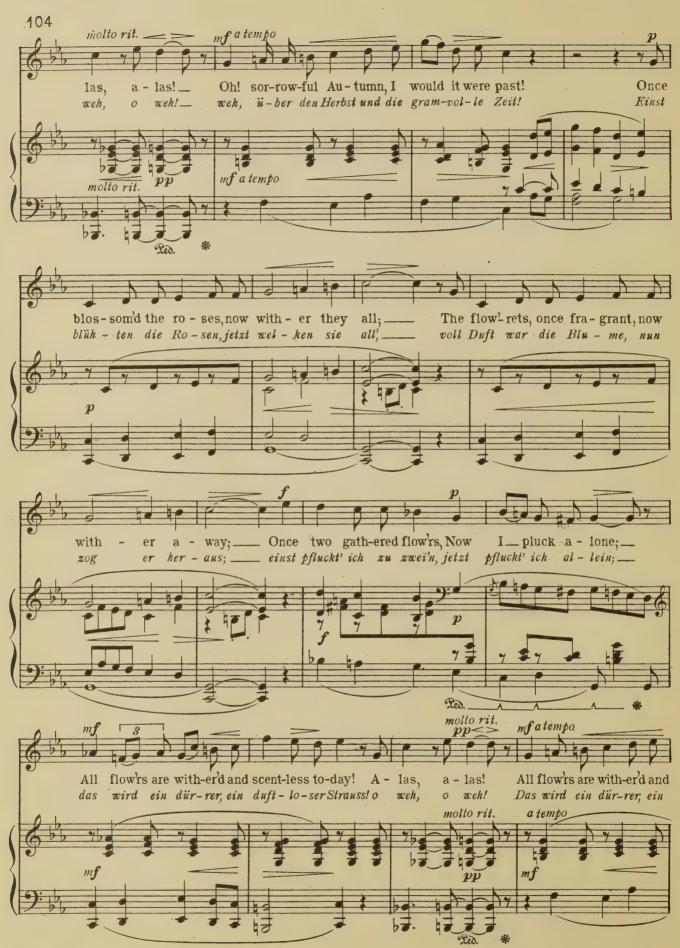
ROBERT FRANZ.

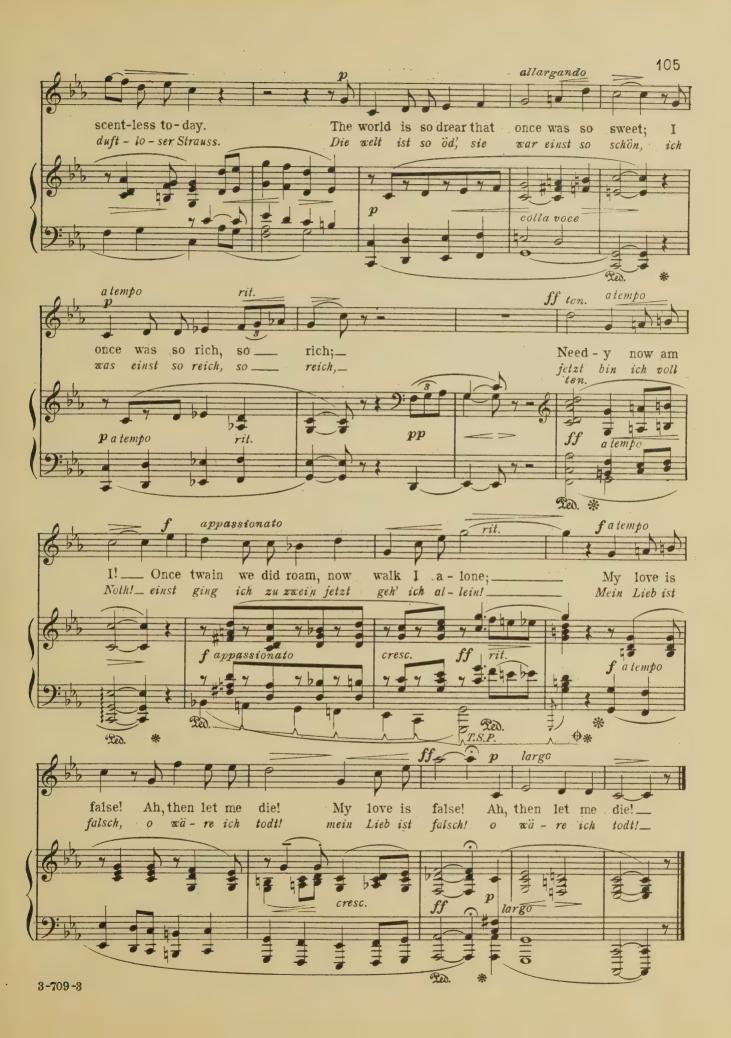
IN AUTUMN IM HERBST

WOLFGANG MÜLLER

ROBERT FRANZ Op. 17, Nº 6.







GOOD NIGHT!

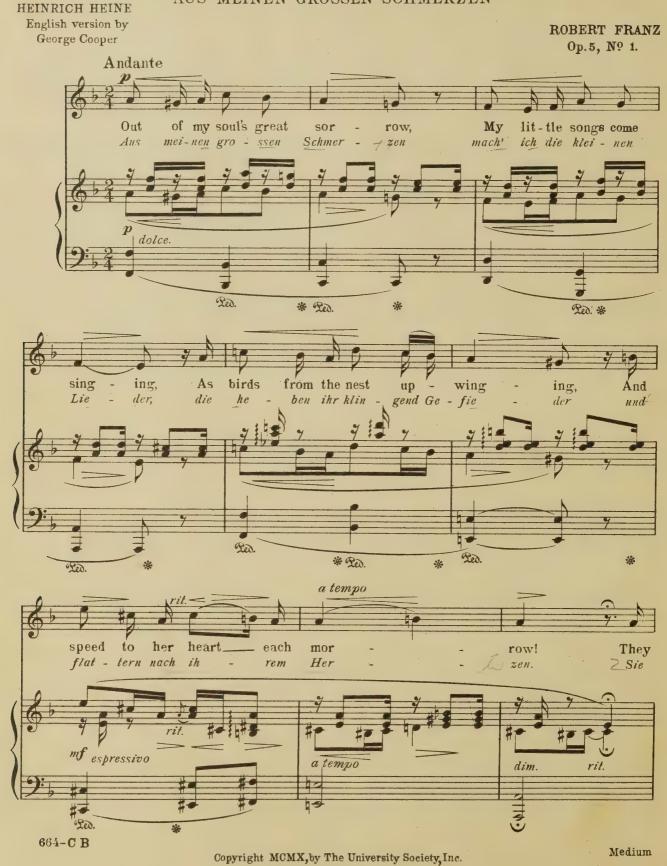
GUTE NACHT!

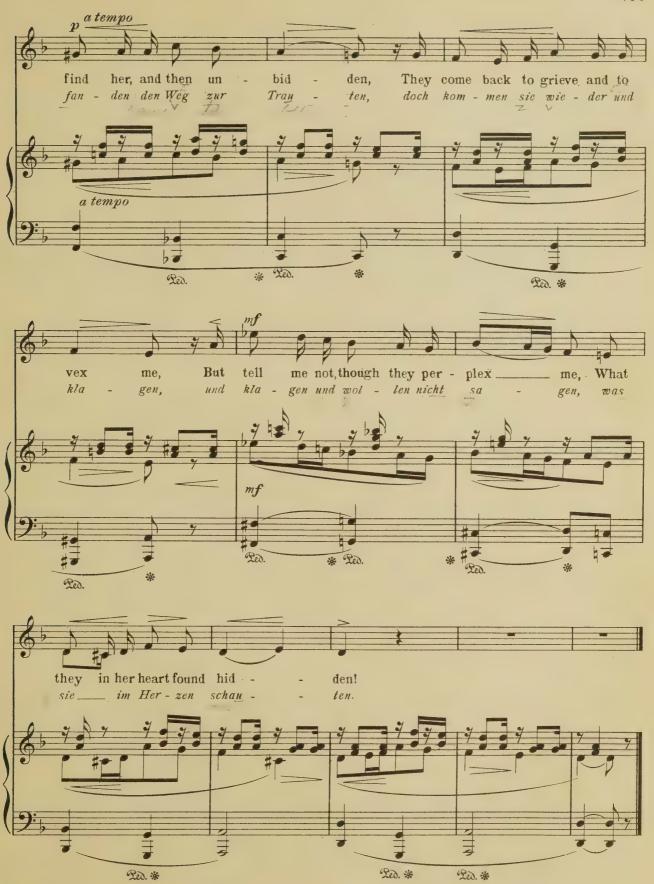




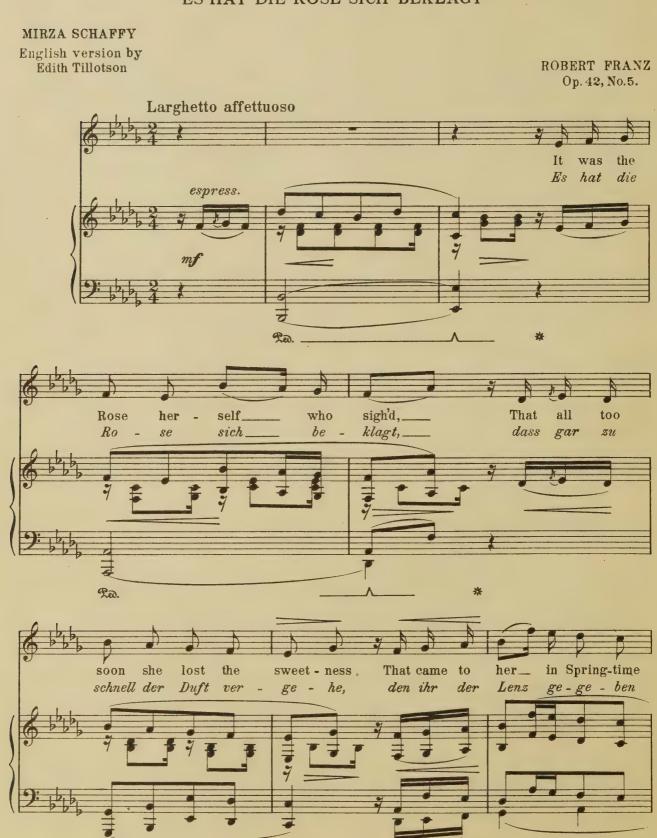
OUT OF MY SOUL'S GREAT SORROW

AUS MEINEN GROSSEN SCHMERZEN





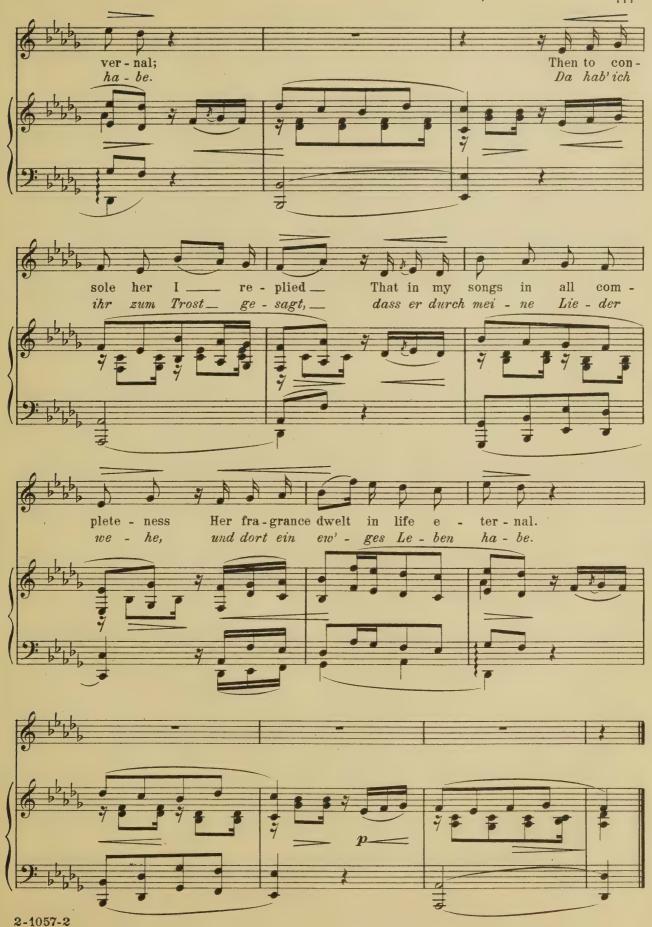
IT WAS THE ROSE HERSELF WHO SIGH'D ES HAT DIE ROSE SICH BEKLAGT



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Medium (Orig.)



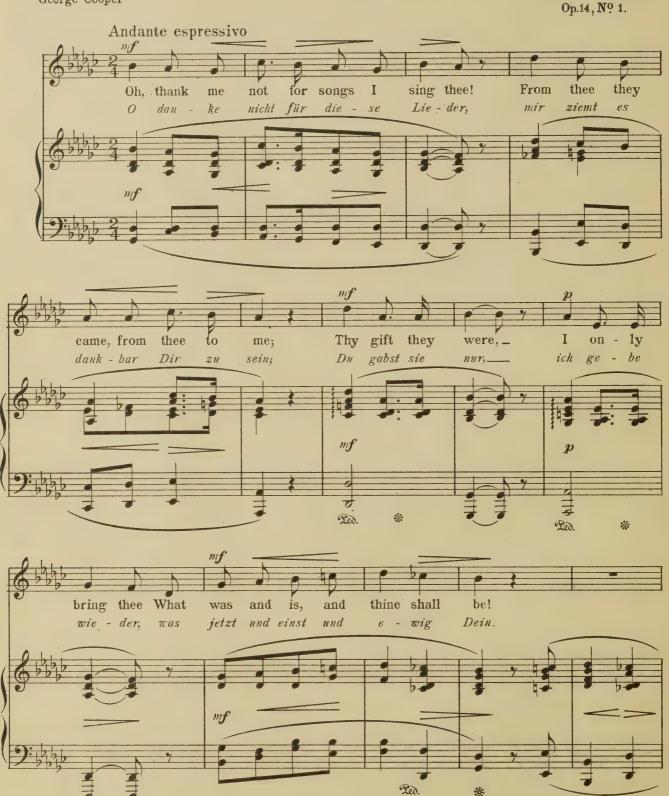


WOLFGANG MÜLLER

DEDICATION WIDMUNG

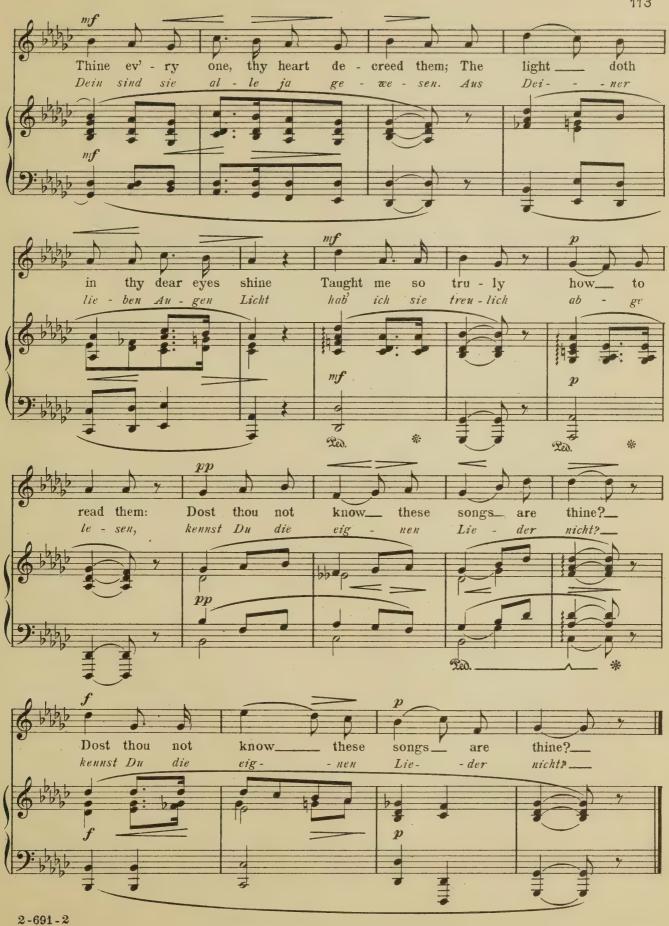
English version by George Cooper

ROBERT FRANZ



691-CB

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LITTLE MAID WITH LIPS SO ROSY

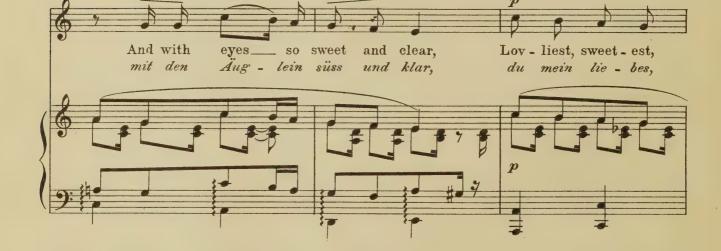
H. HEINE

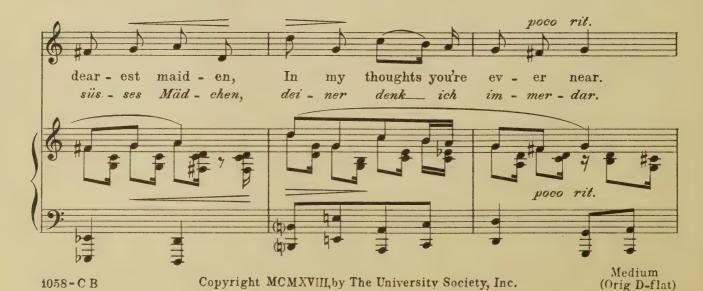
MÄDCHEN MIT DEM ROTEN MÜNDCHEN

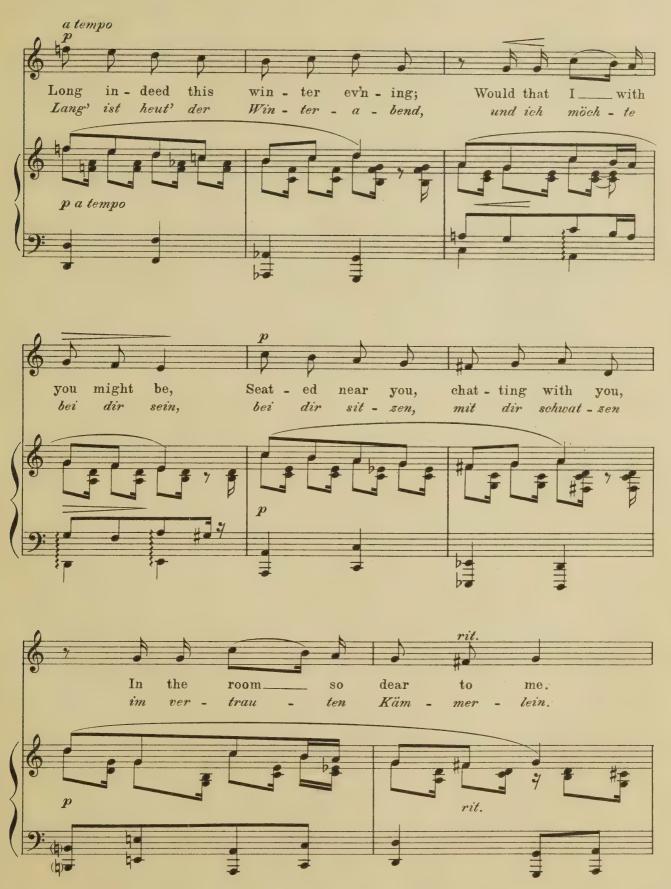
English version by Edith Tillotson

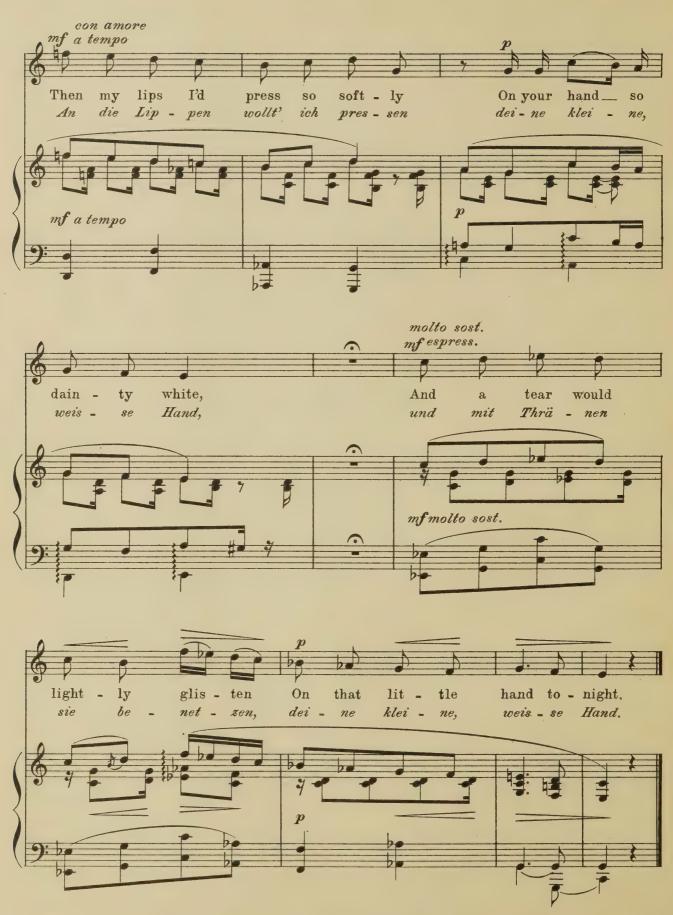
ROBERT FRANZ Op. 5, Nº 5.











3-1058-3





COSSACKS AWAITING A CAVALRY CHARGE.

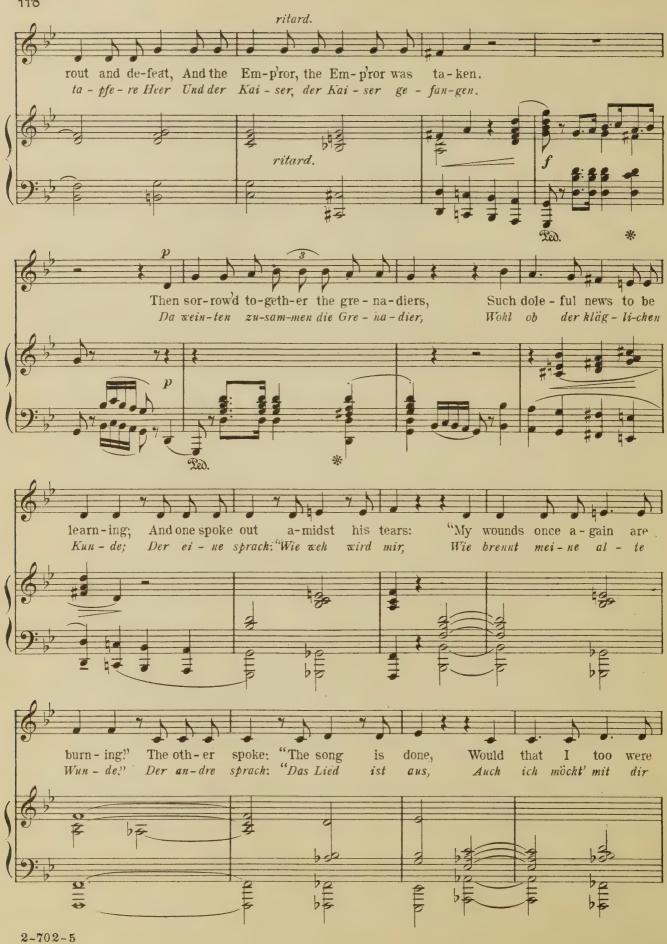
FROM THE AQUARELLE BY JAN V. CHELMINSKI.

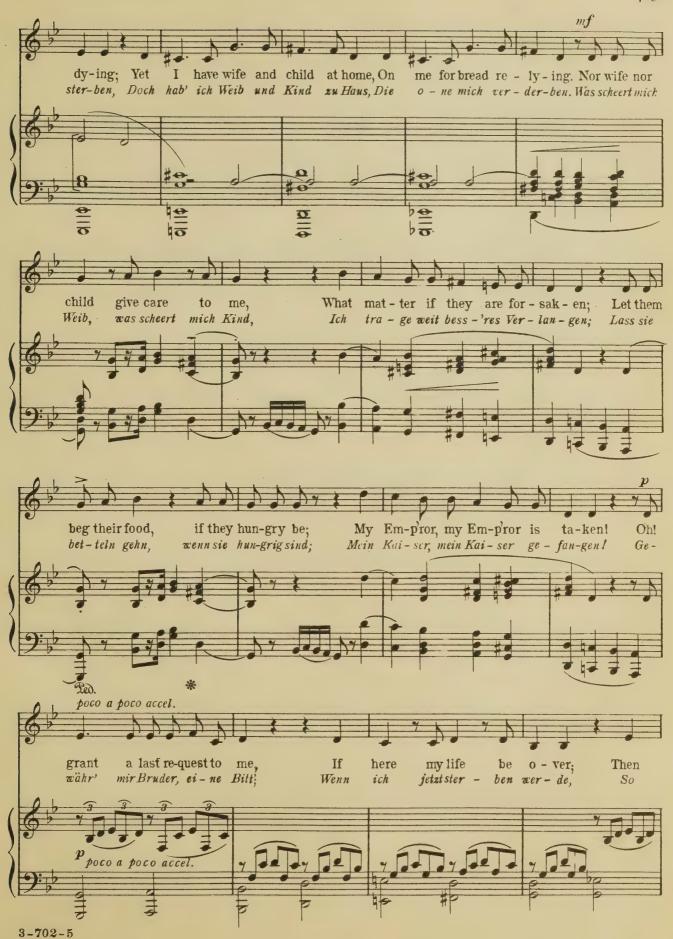
THE TWO GRENADIERS

DIE BEIDEN GRENADIERE

ROBERT SCHUMANN Op. 49, Nº 1.

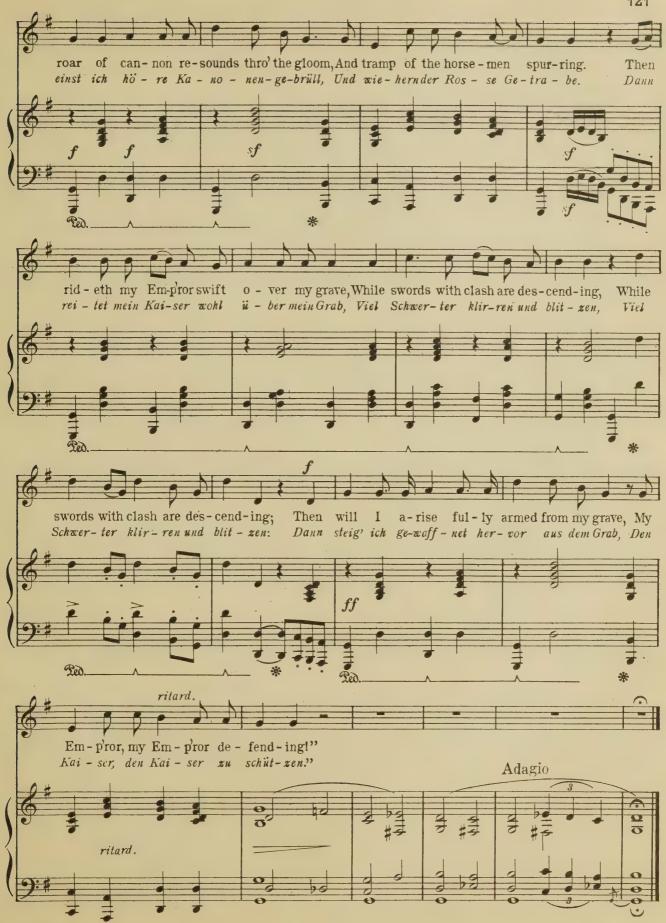








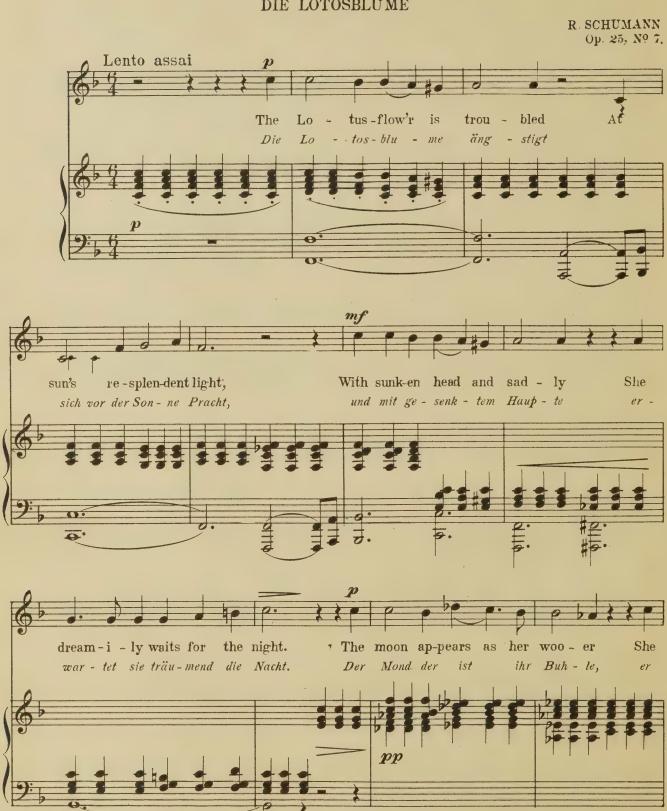




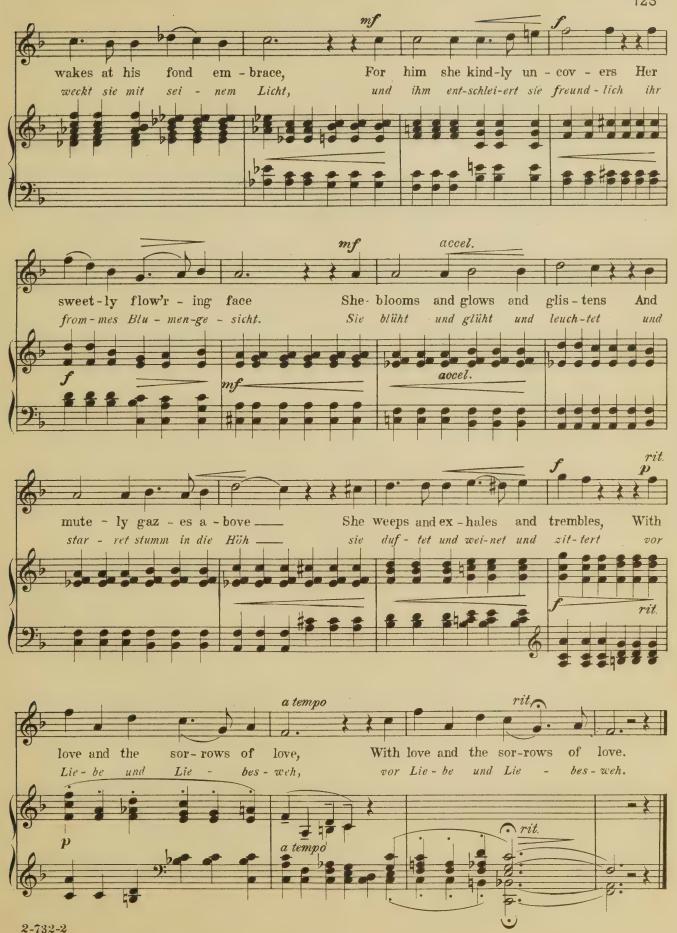
5-702-5

THE LOTUS FLOWER

DIE LOTOSBLUME



<u>o</u>.

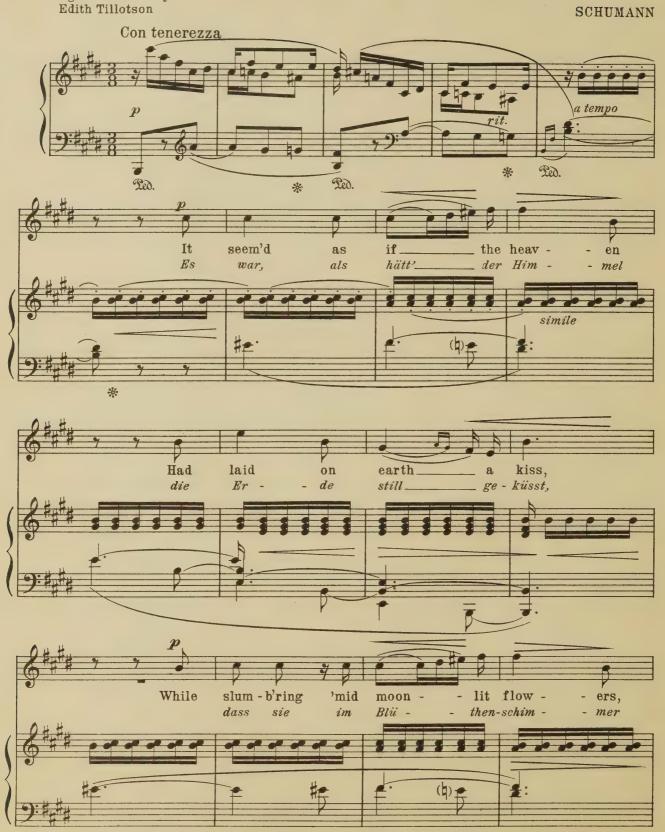


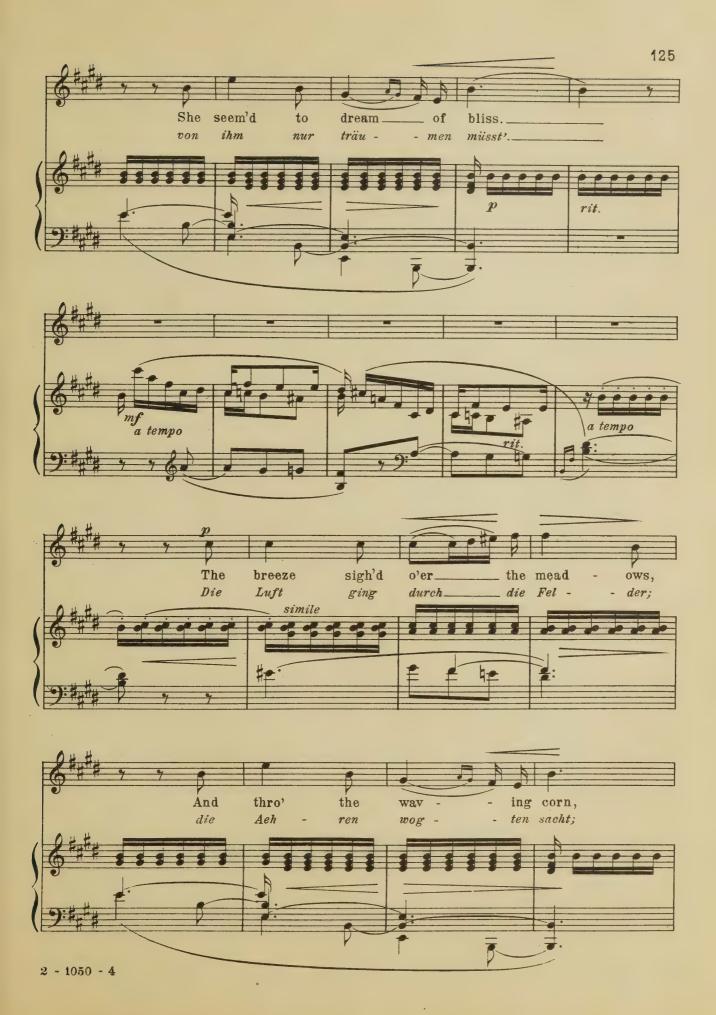
MOONLIGHT

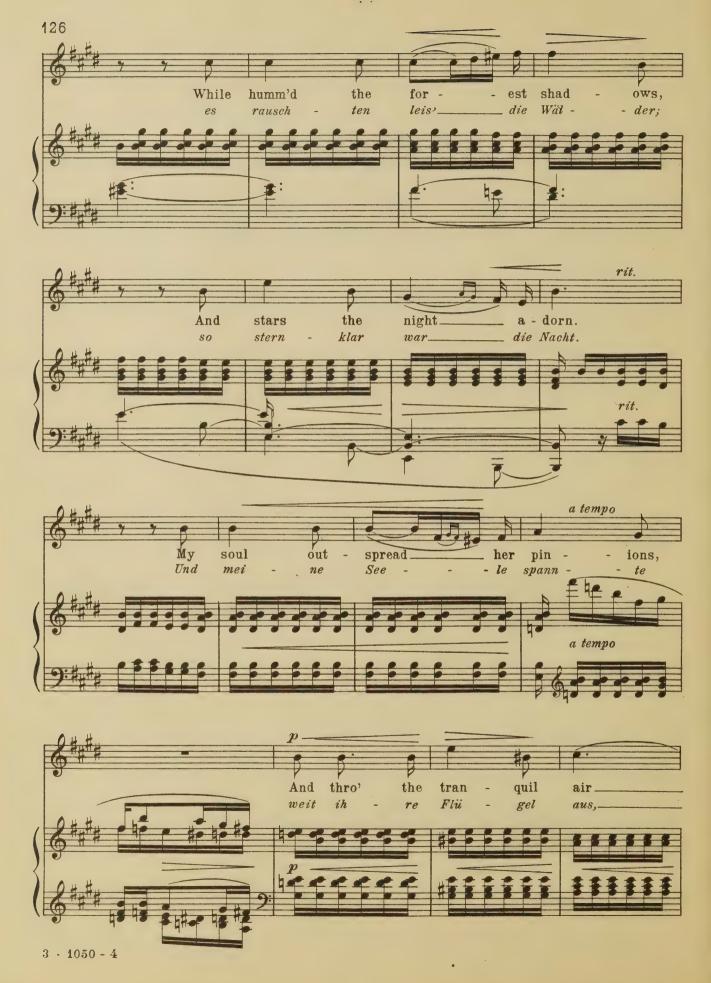
JOSEPH von EICHENDORFF

English version by

MONDNACHT









DEDICATION







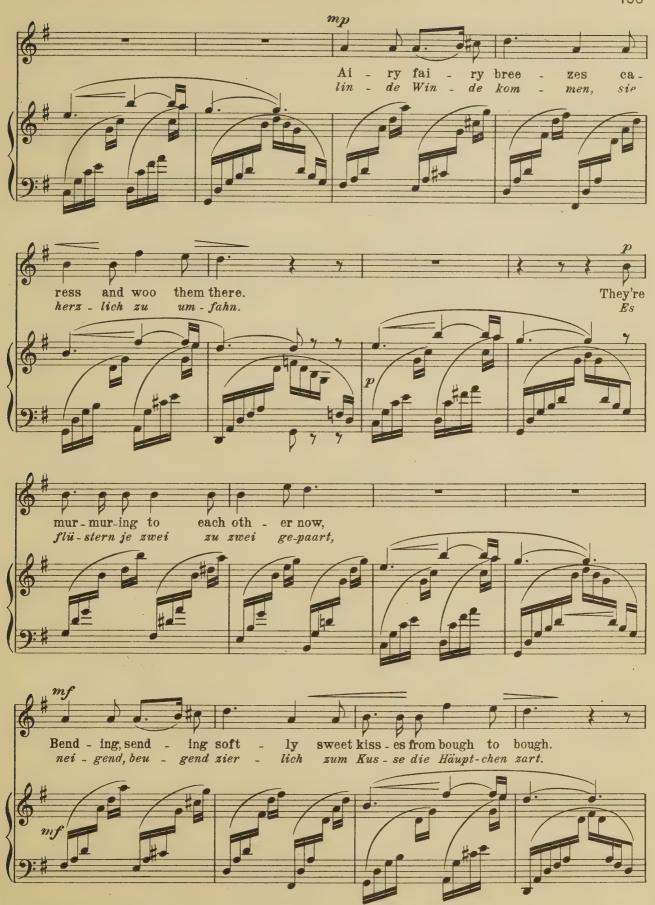


THE ALMOND TREE

DER NUSSBAUM

JULIUS MOSEN
Edited by A. Pero

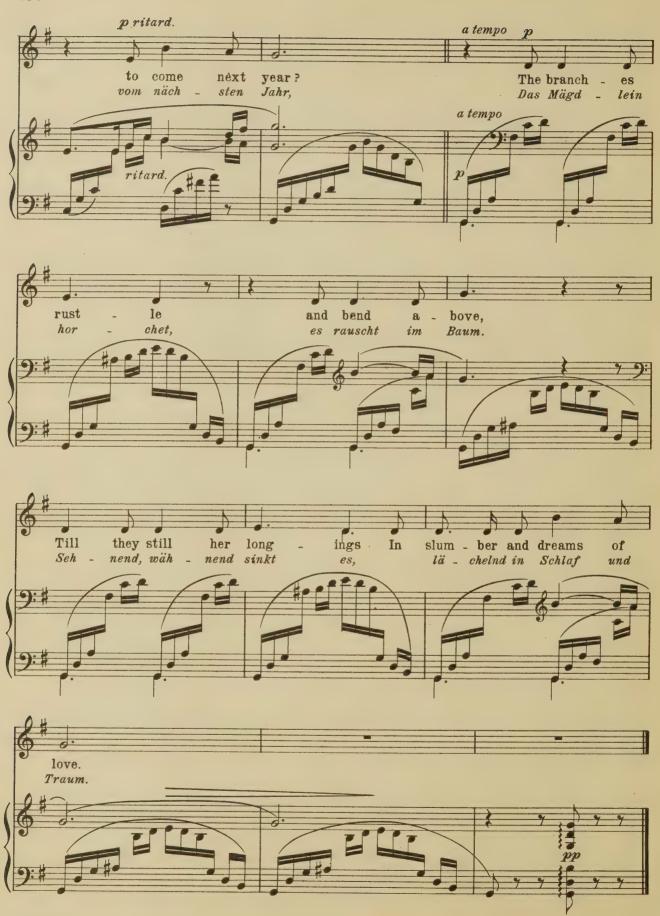






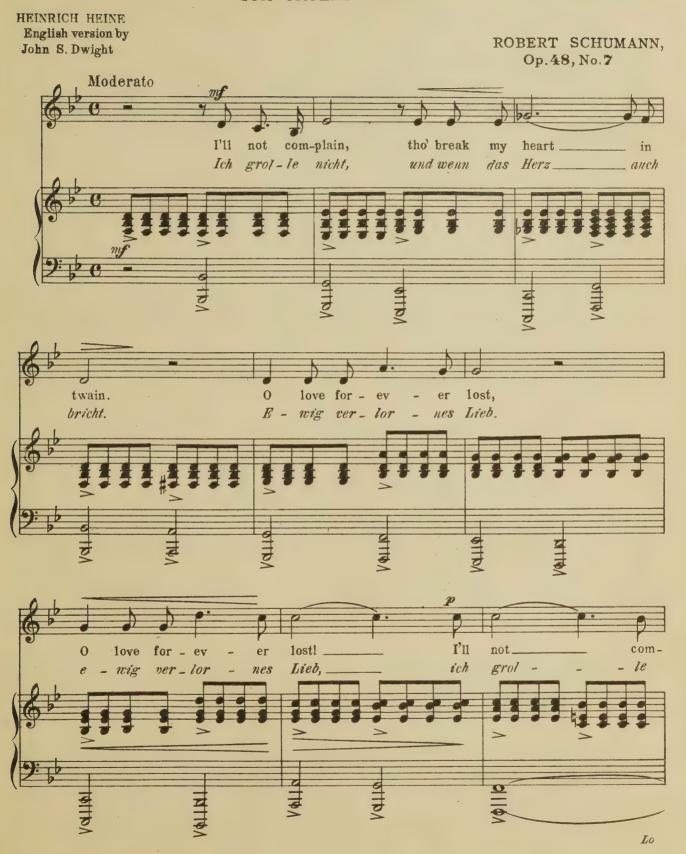


4-1043-5



I'LL NOT COMPLAIN

ICH GROLLE NICHT



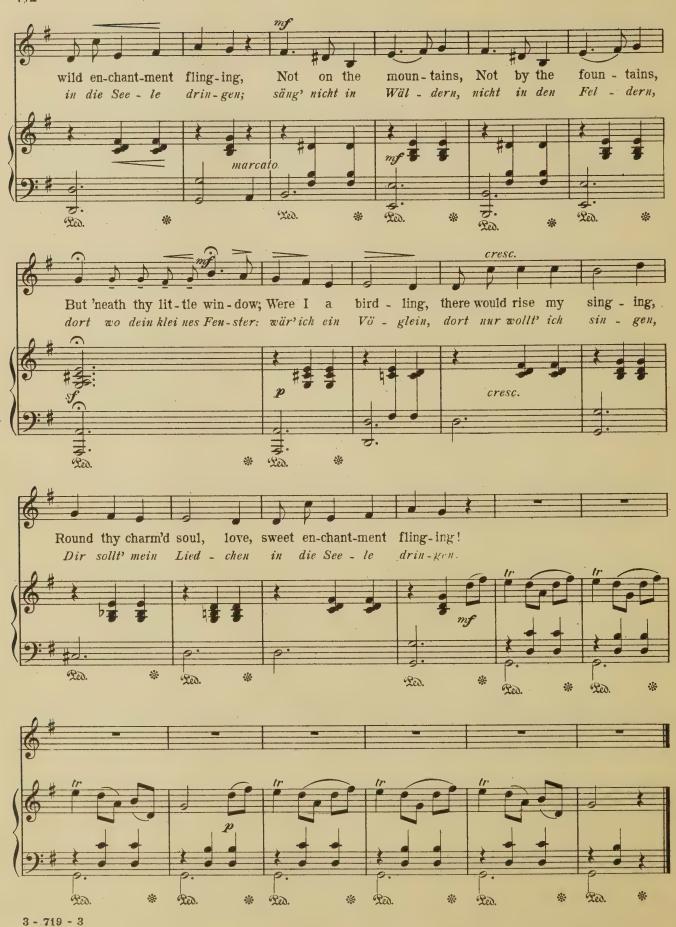




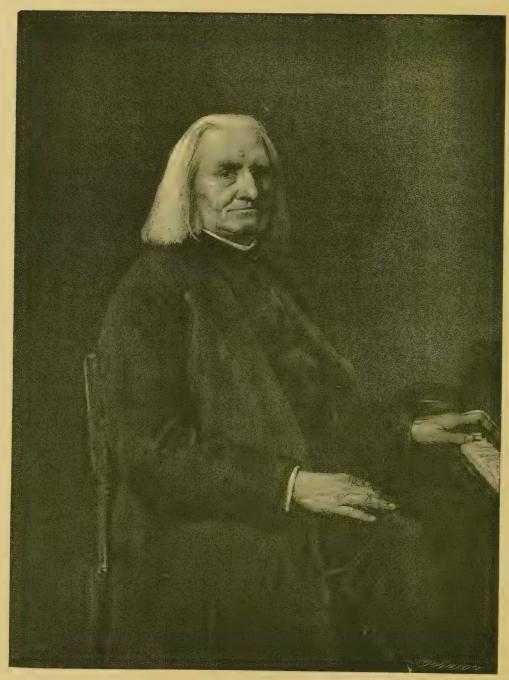
THE MAIDEN'S WISH.











FRANZ LISZT
GRABADO POR T. JOHNSON DU LA PINTURA POR MUNKACSY

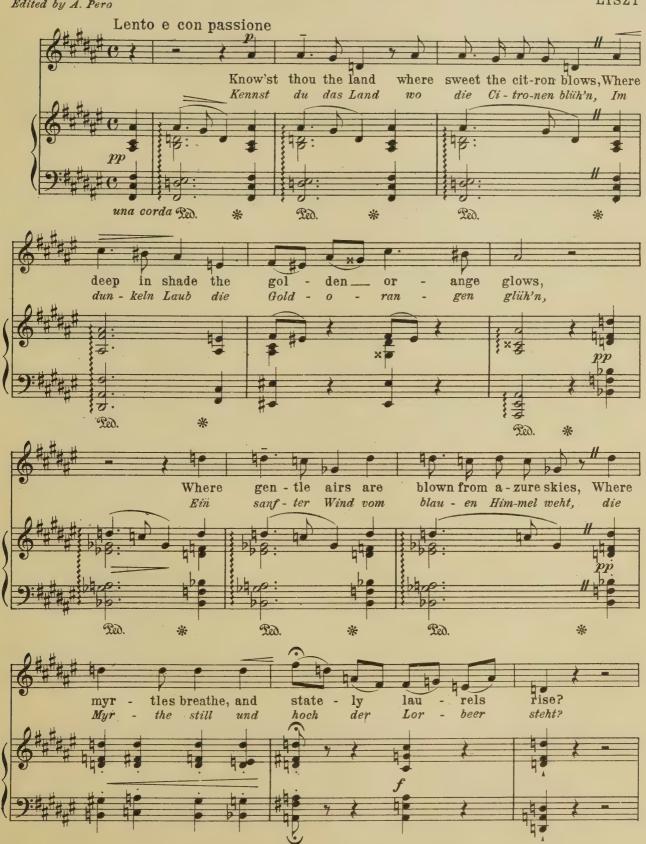
MIGNON'S SONG

KENNST DU DAS LAND?

GOETHE

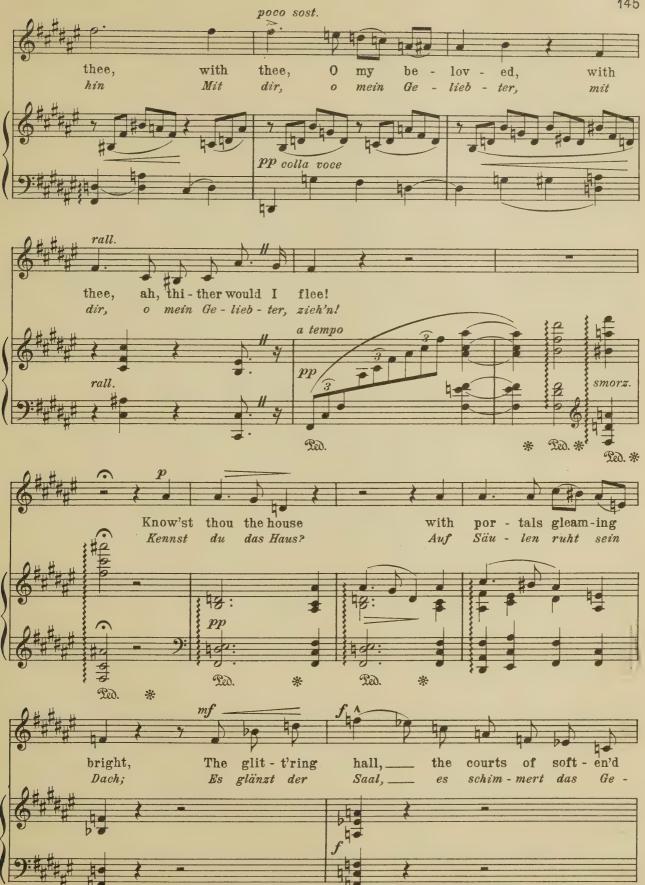
Edited by A. Pero

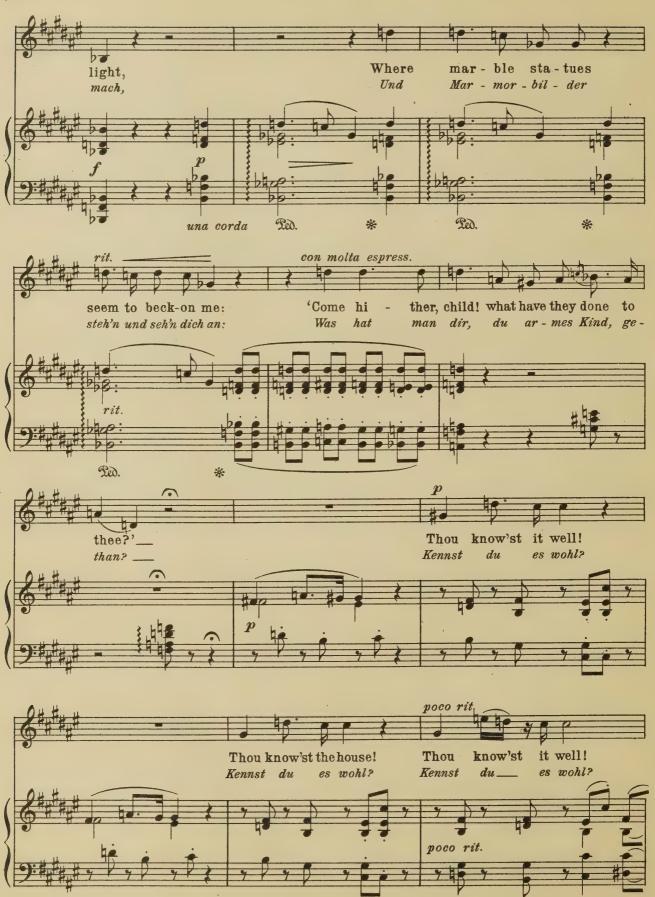
LISZT

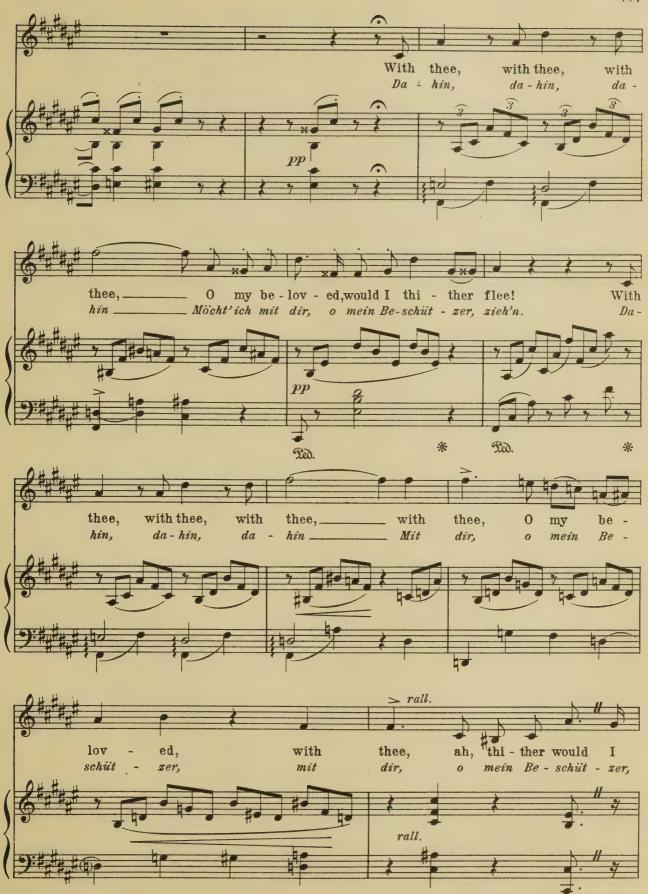




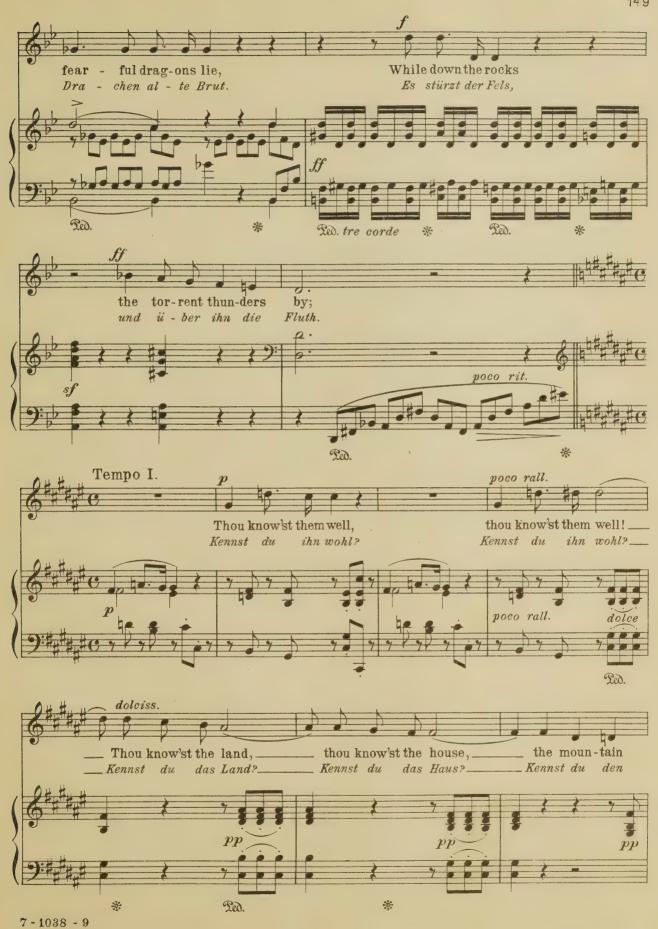


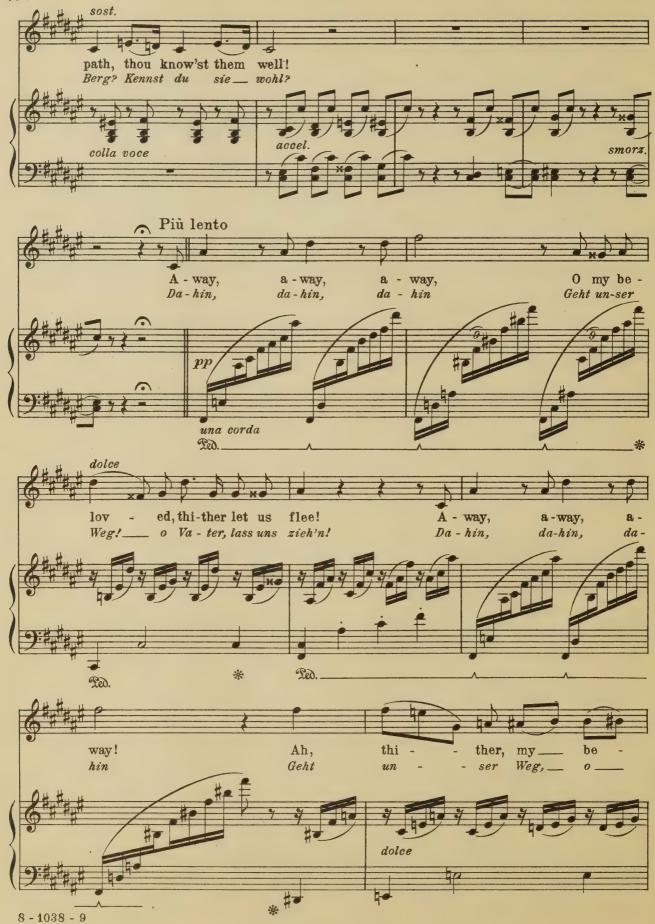










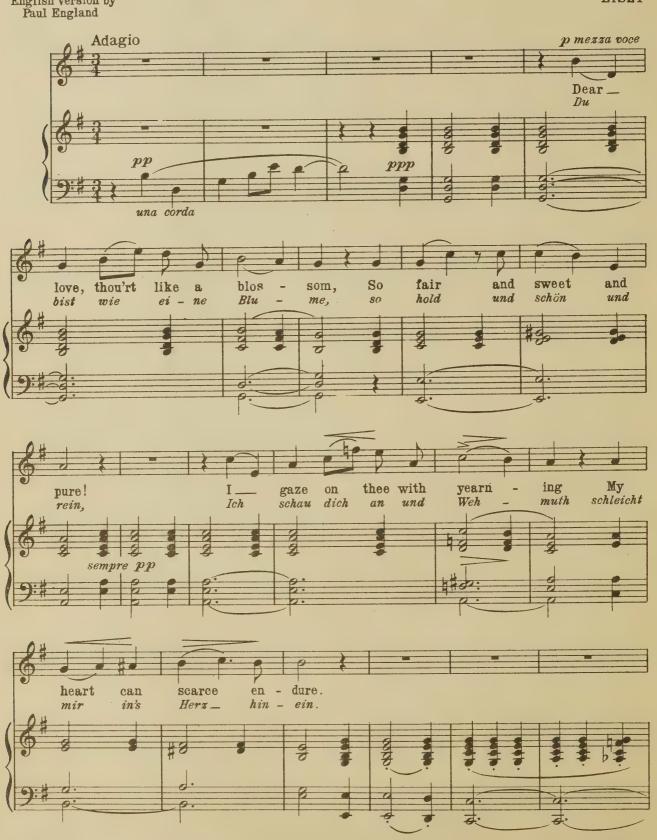




DEAR LOVE, THOU'RT LIKE A BLOSSOM DU BIST WIE EINE BLUME

H. HEINE English Version by Paul England

LISZT



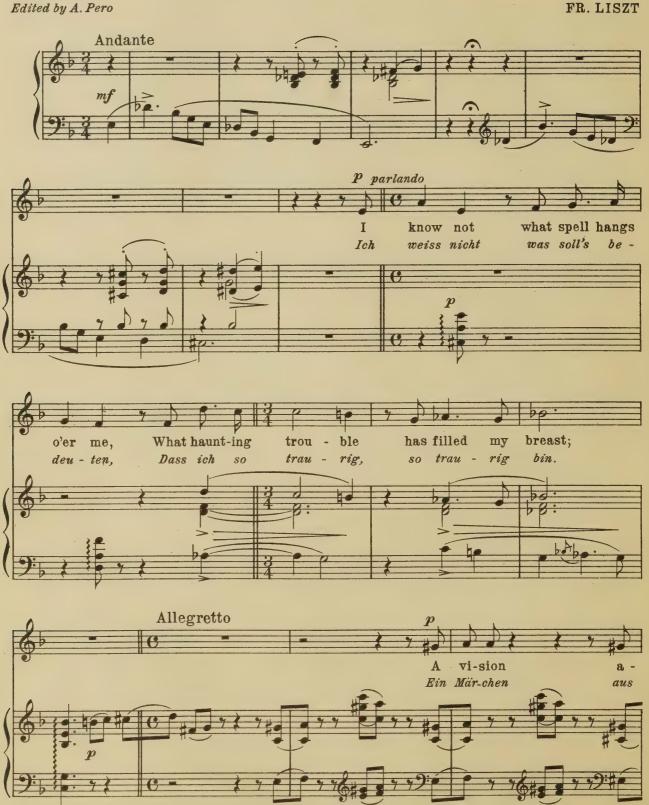
Copyright MCMXVII, by The University Society, Inc.

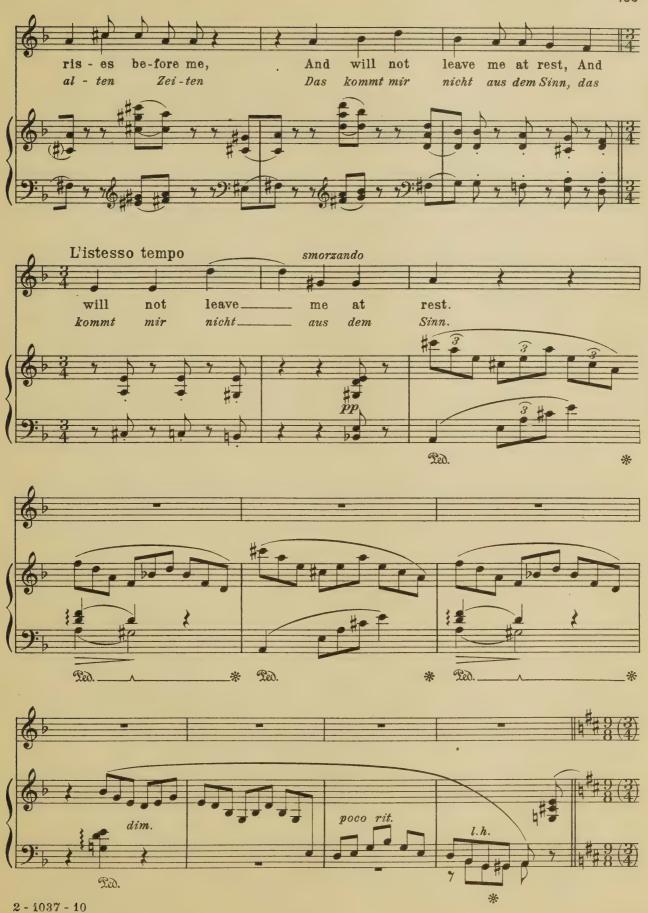


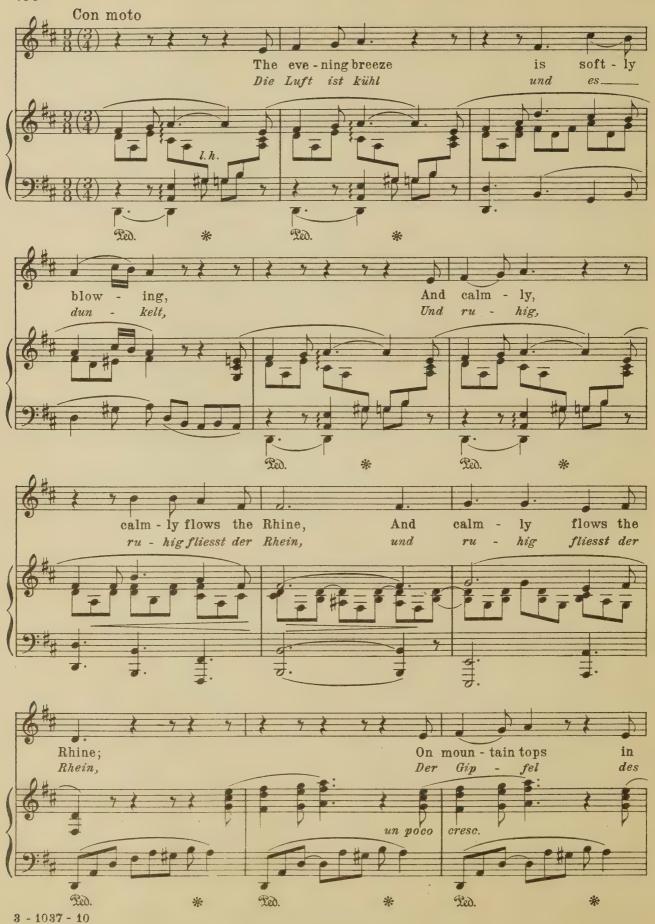
THE LORELEY

DIE LORELEI

H. HEINE Edited by A. Pero

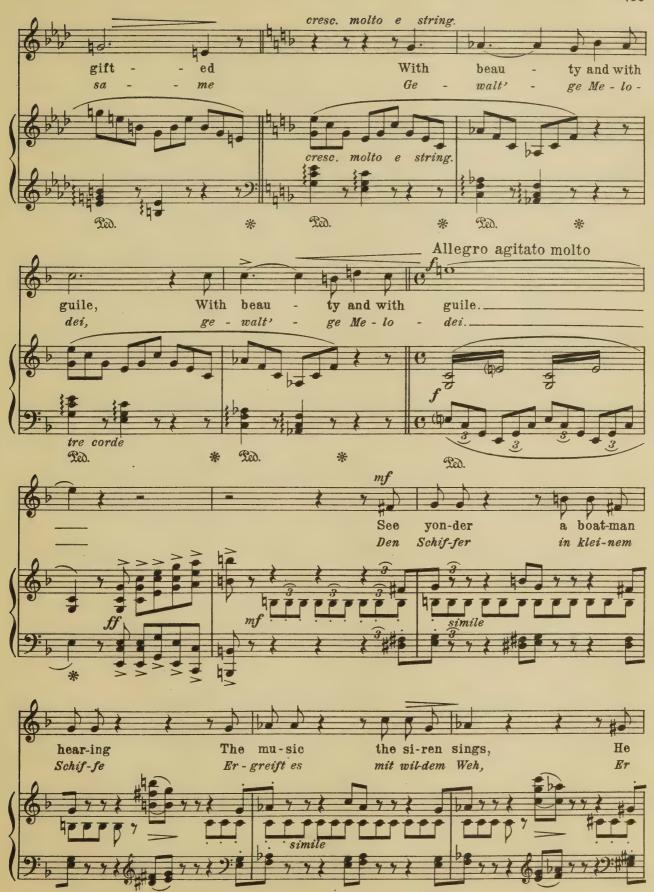


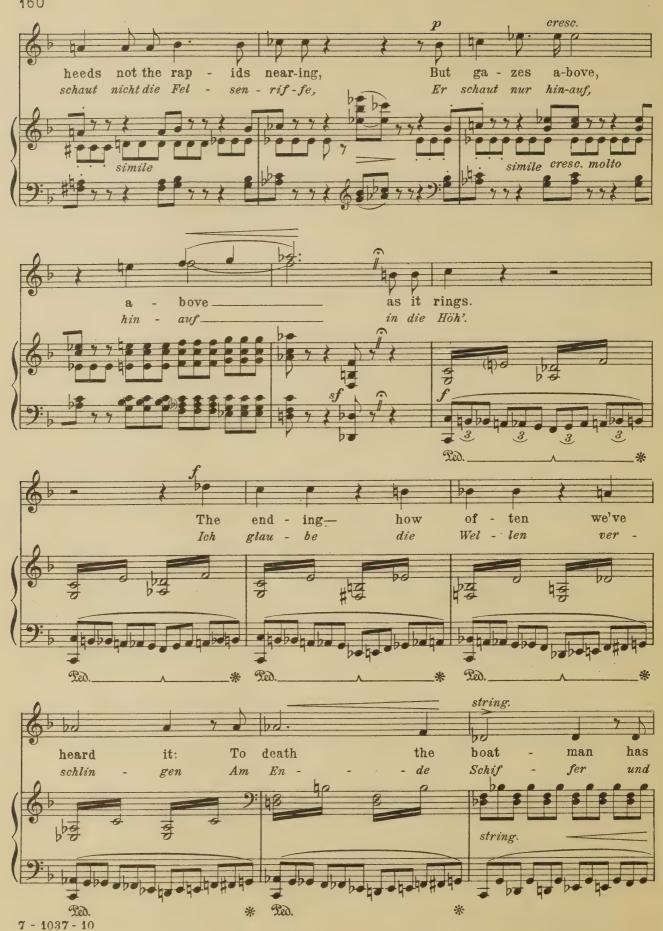


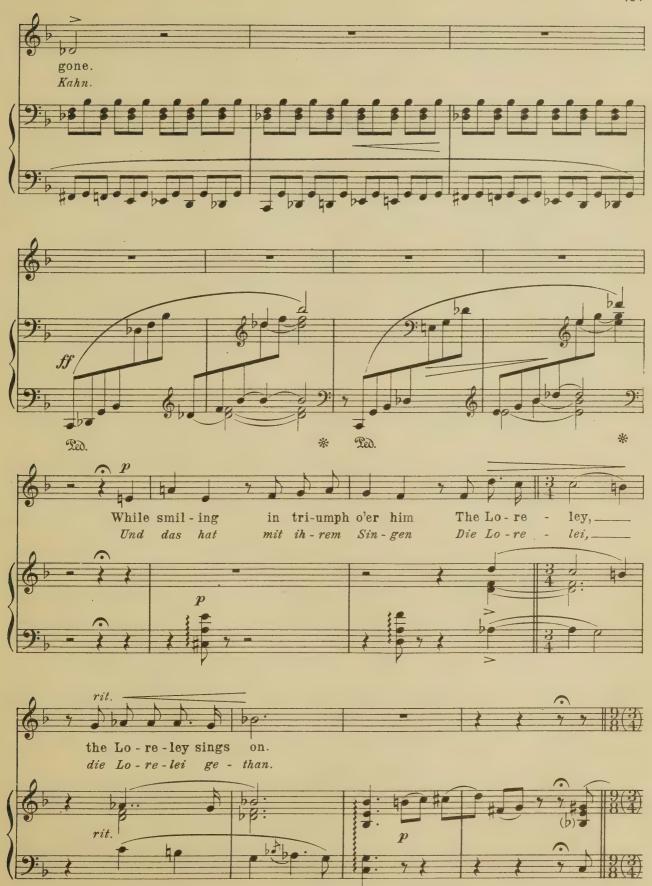


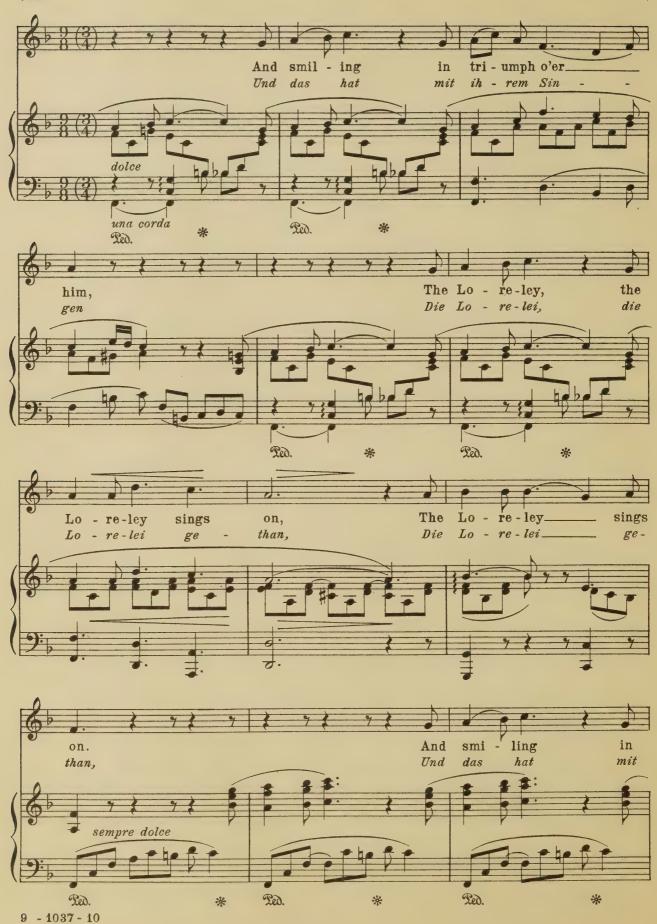


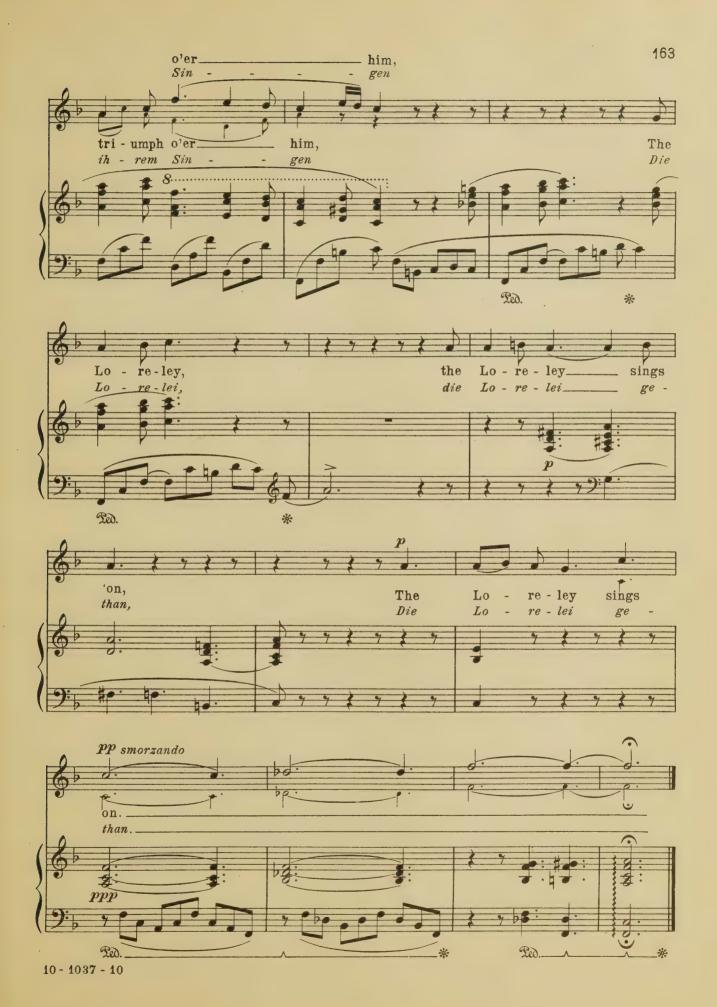




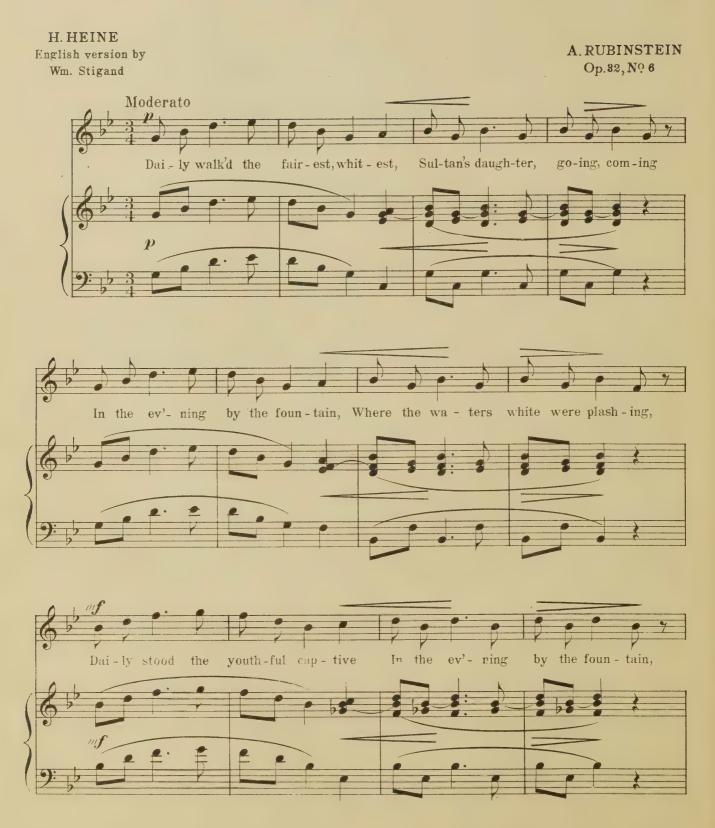


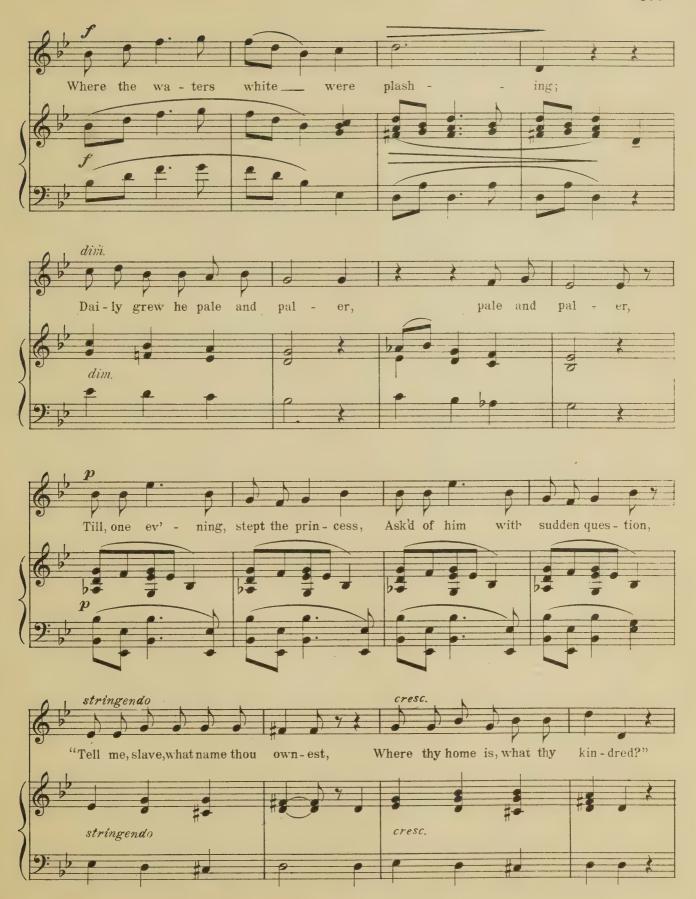




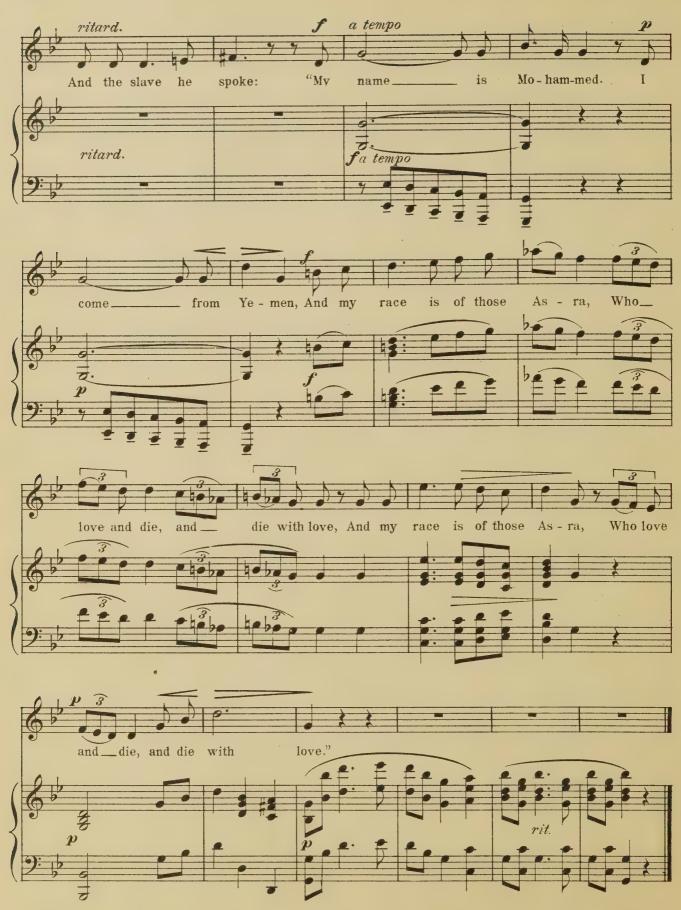


THE ASRA





3-379-3

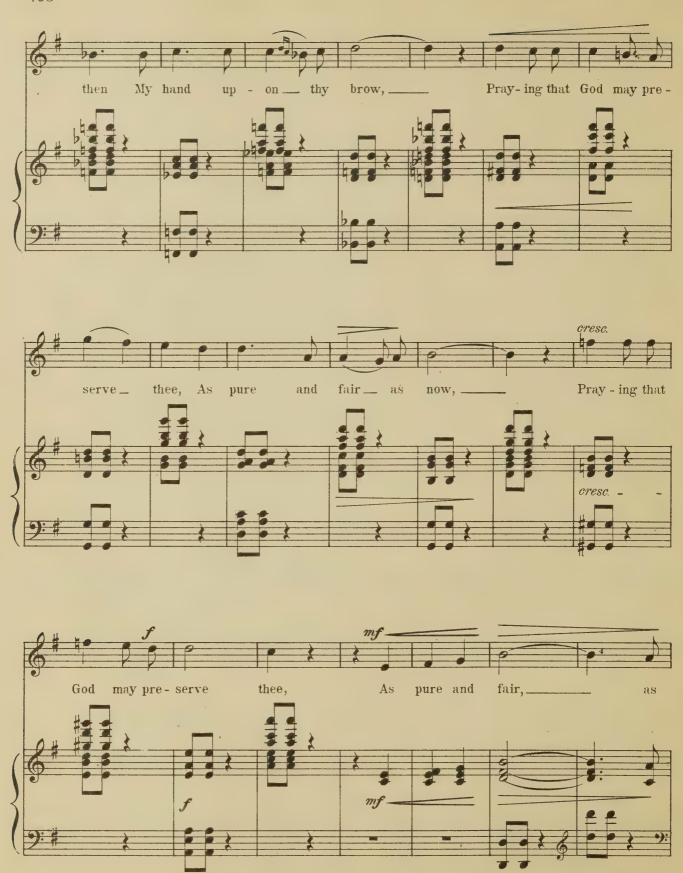


THOU ART SO LIKE A FLOWER

DU BIST WIE EINE BLUME

HEINRICH HEINE

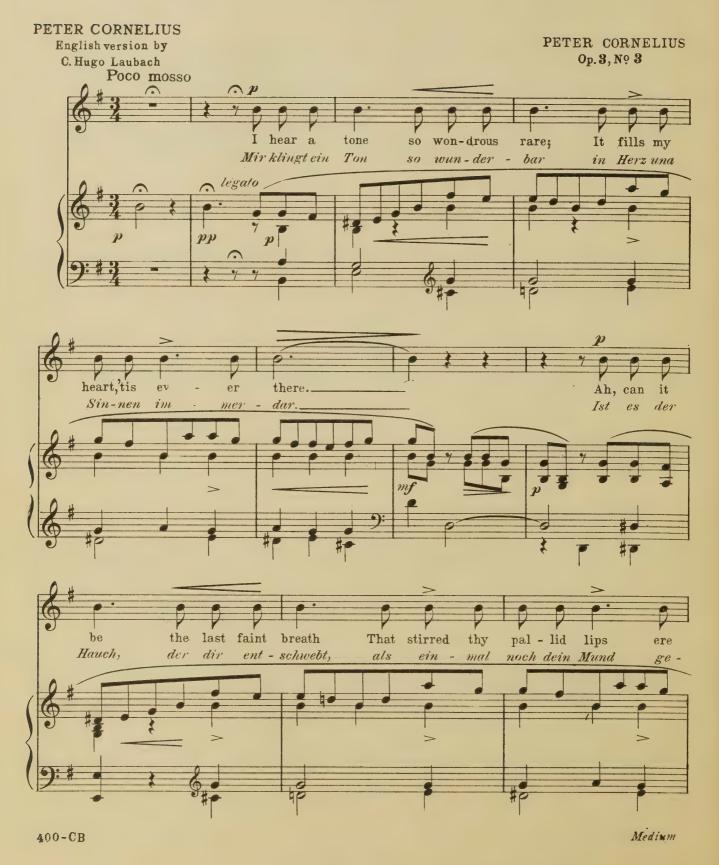




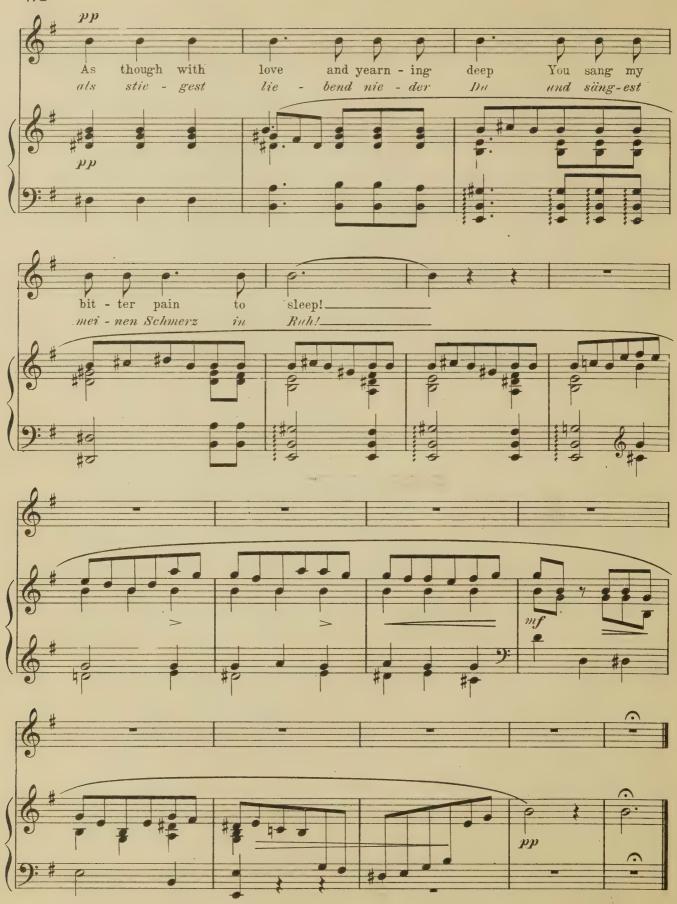


THE MONOTONE

EIN TON

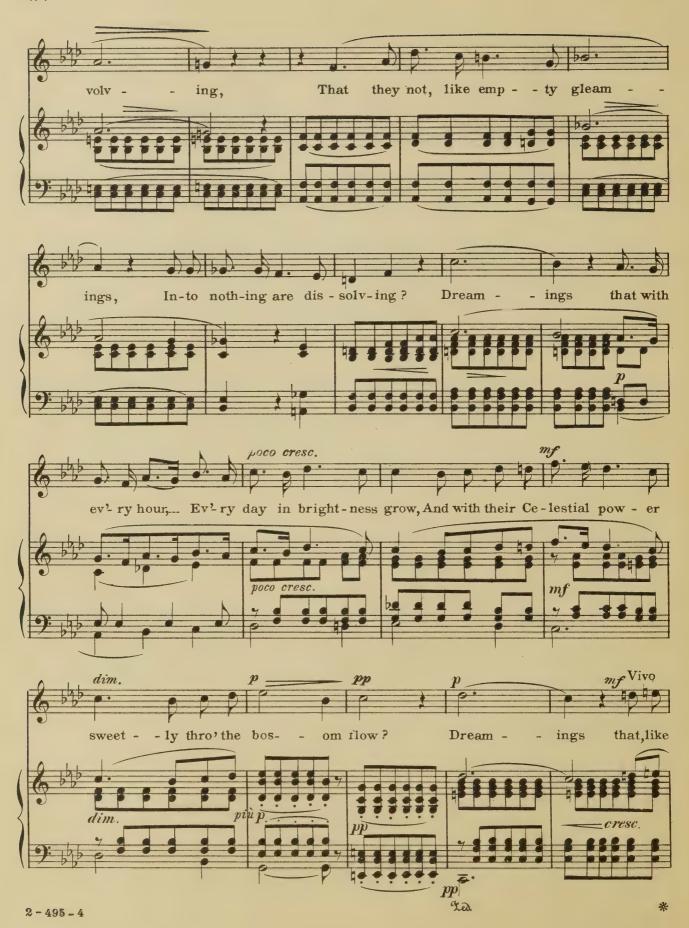


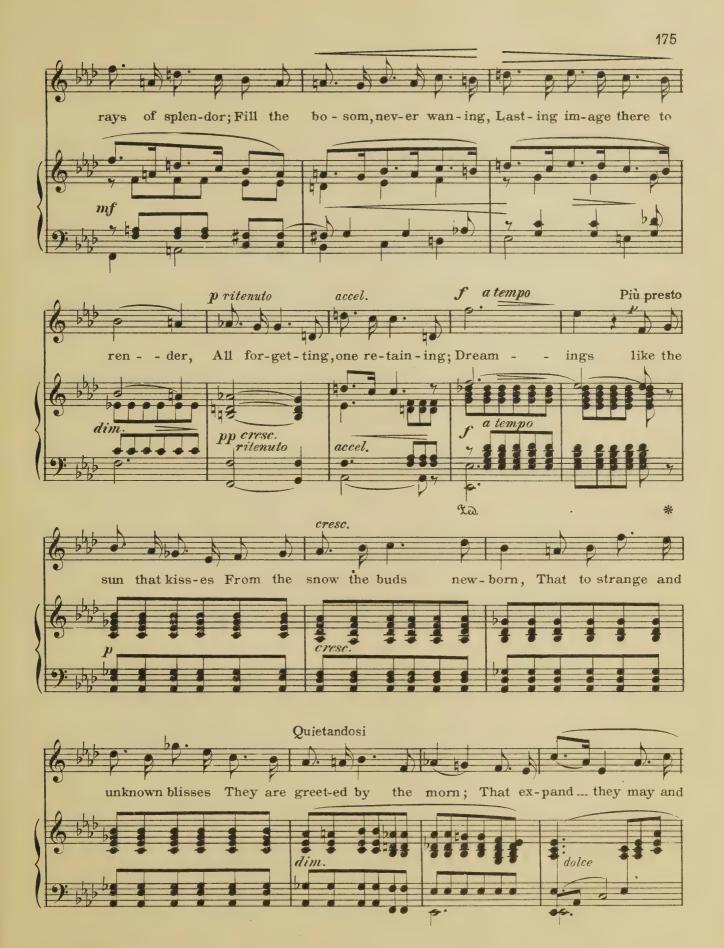


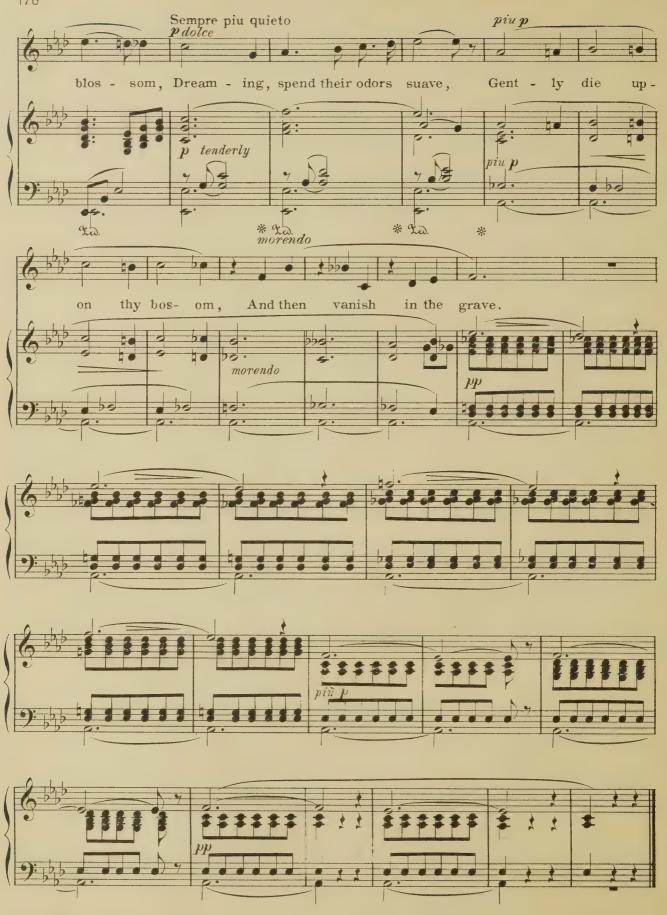


DREAMS TRÄUME

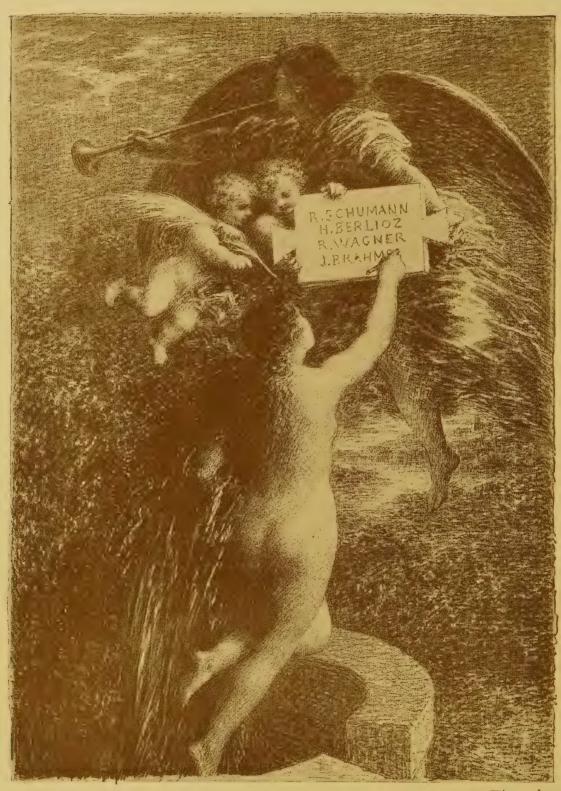
MATHILDE WESENDONCK RICHARD WAGNER Moderato dolcissimo un poco cresc Say! oh, say, what won - drous dream -- ings Keep inmost soul my







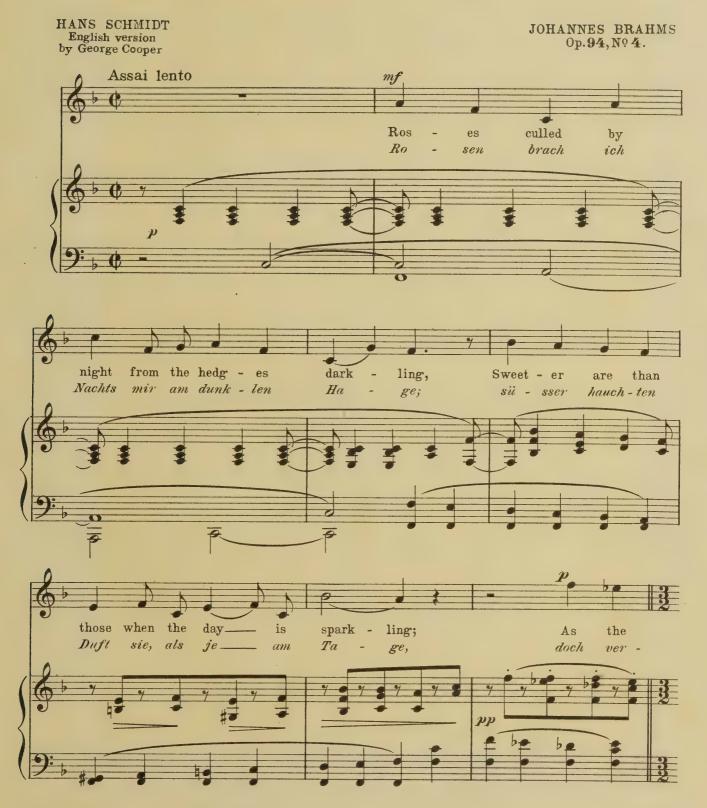




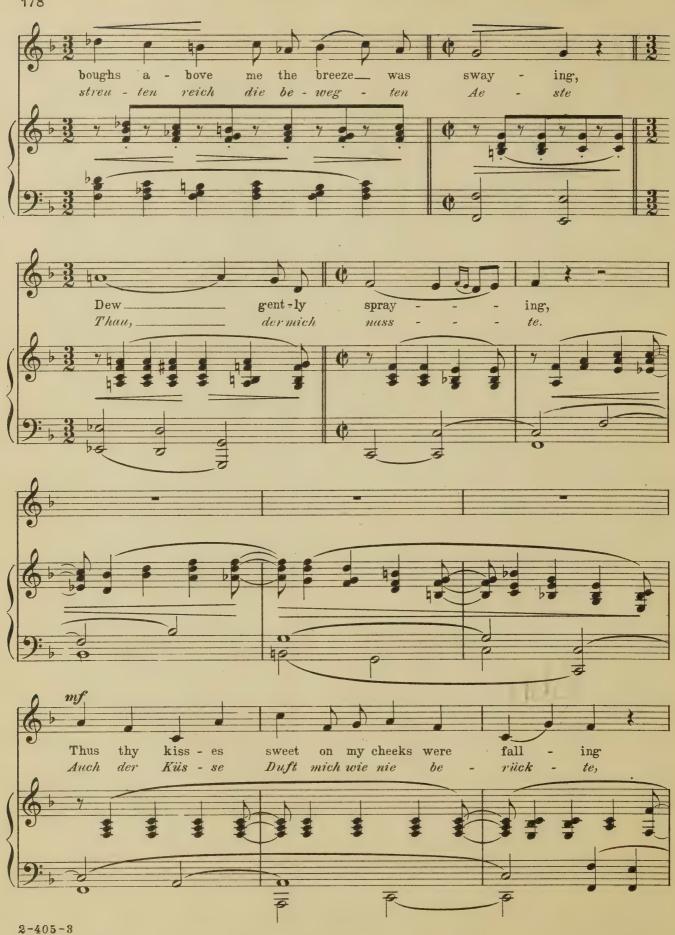
M. Fasting

SAPPHIC ODE

SAPPHISCHE ODE



Copyright 1904, by The University Society, Inc.

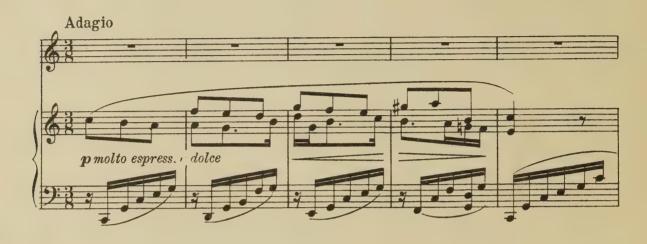




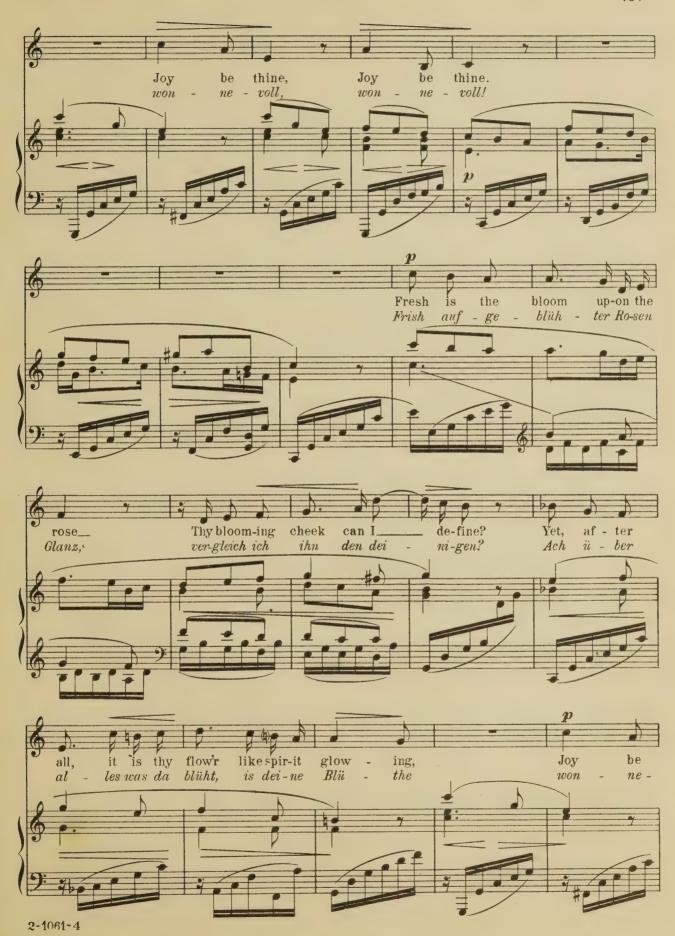
MY LITTLE QUEEN WIE BIST DU MEINE KÖNIGIN

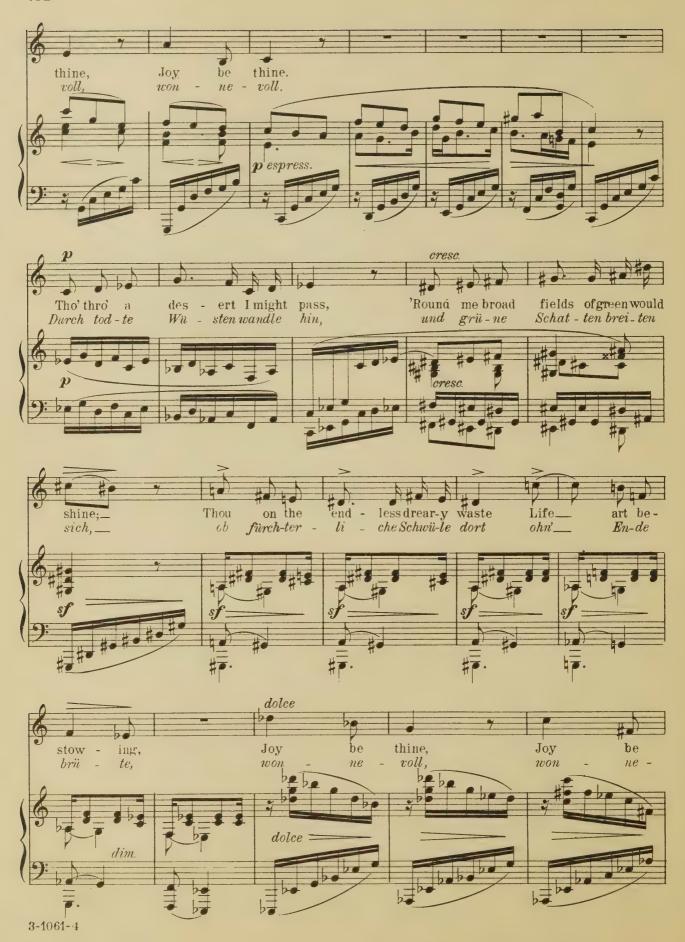
C. F. DAUMER English version by Edith Tillotson

JOHANNES BRAHMS Op. 32, No. 9



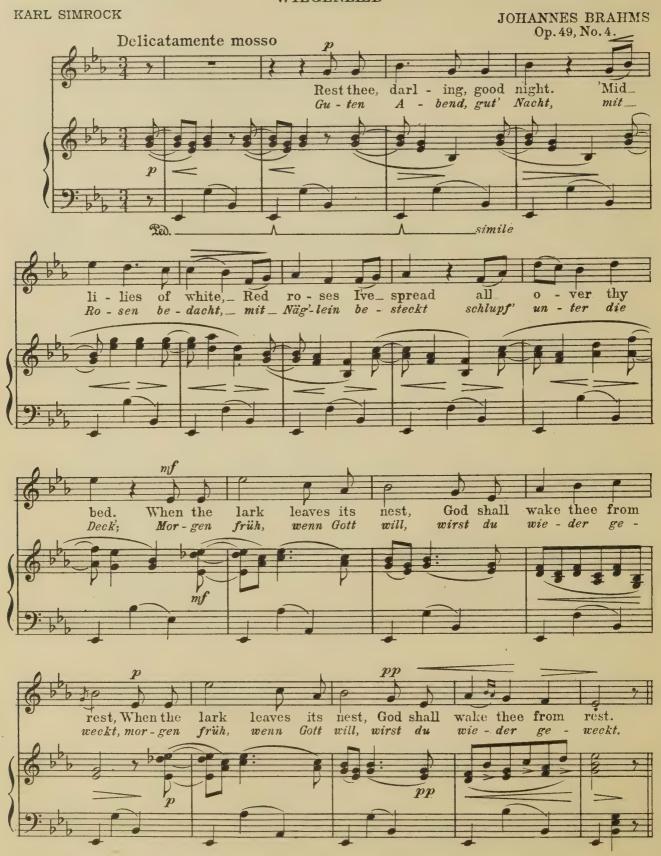


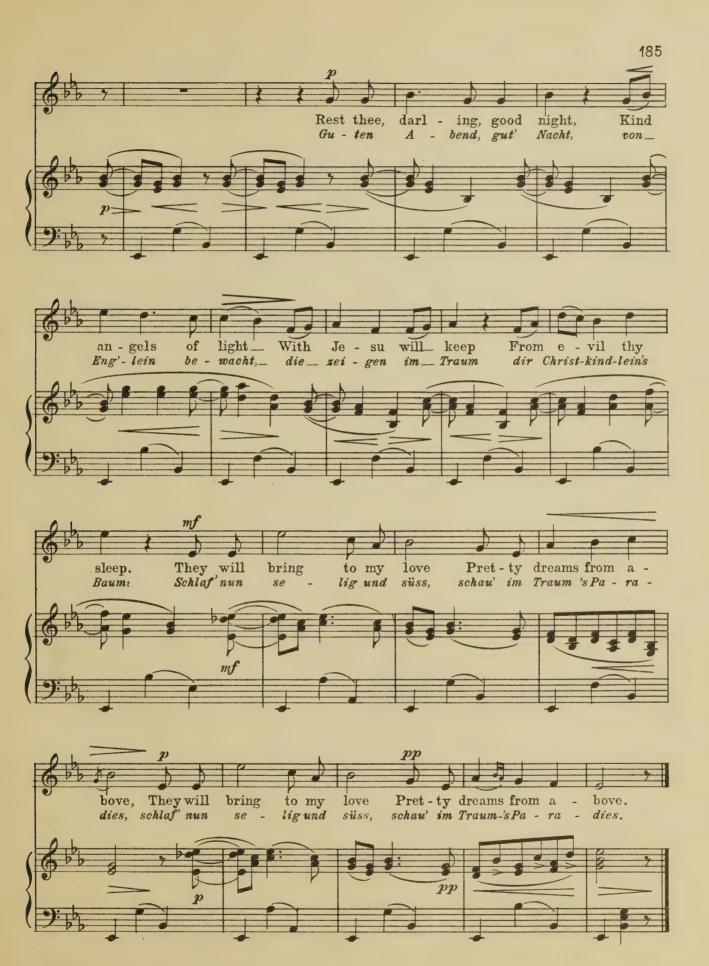






LULLABY WIEGENLIED

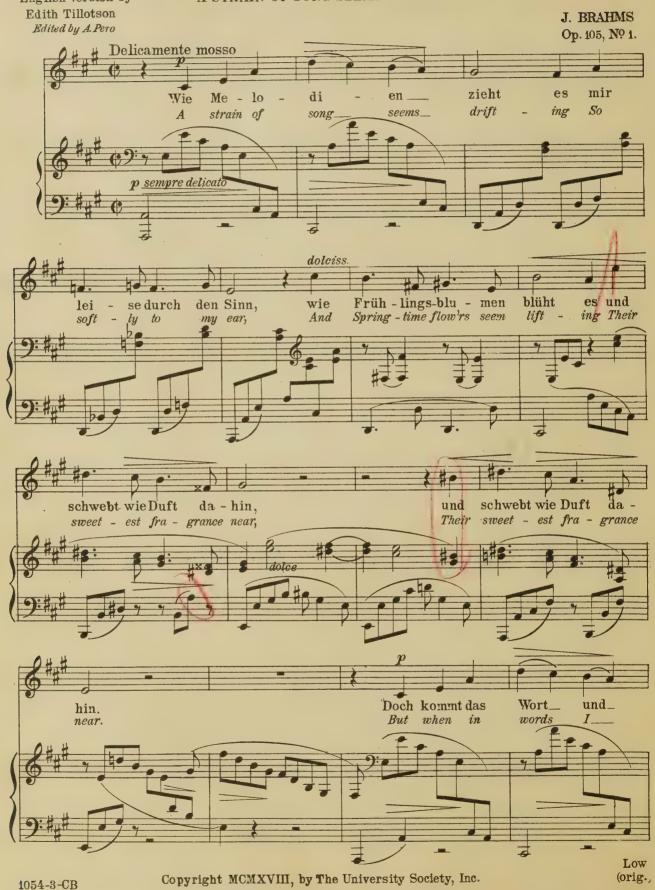


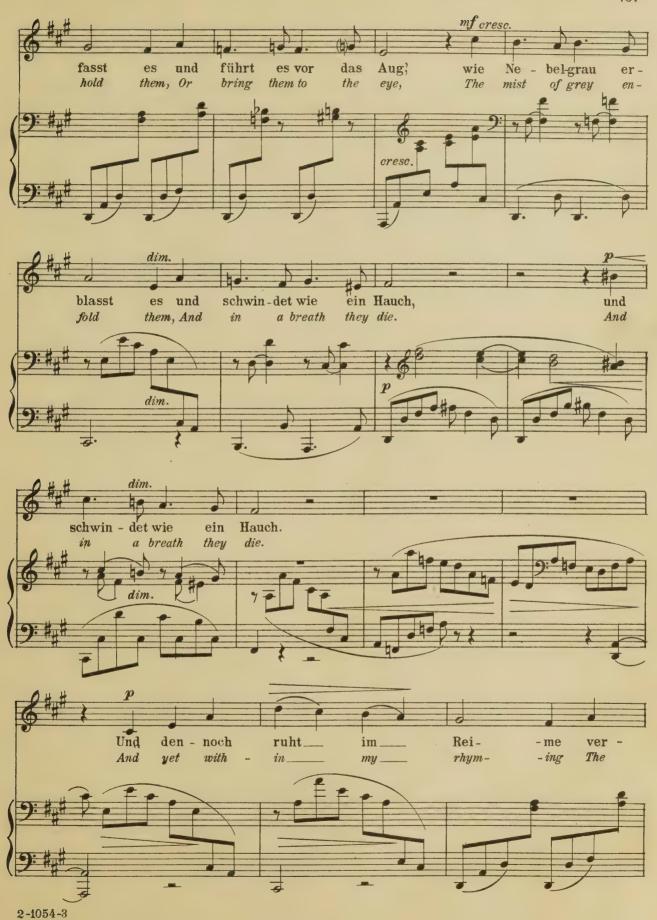


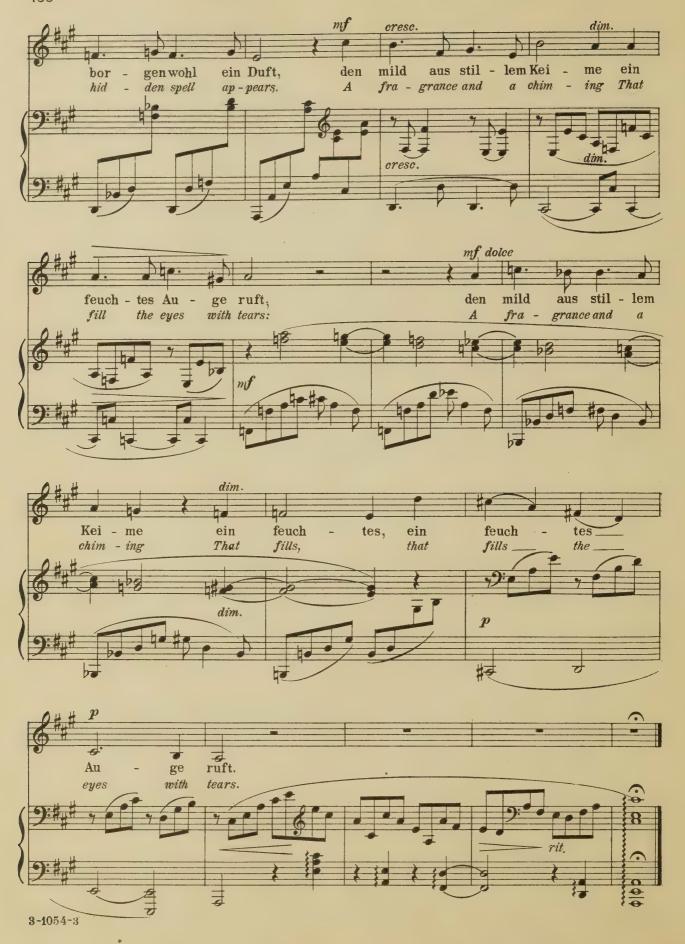
WIE MELODIEN ZIEHT ES MIR

KLAUS GROTH English version by

A STRAIN OF SONG SEEMS DRIFTING







MEINE LIEBE IST GRÜN

MY LOVE IS FAIR



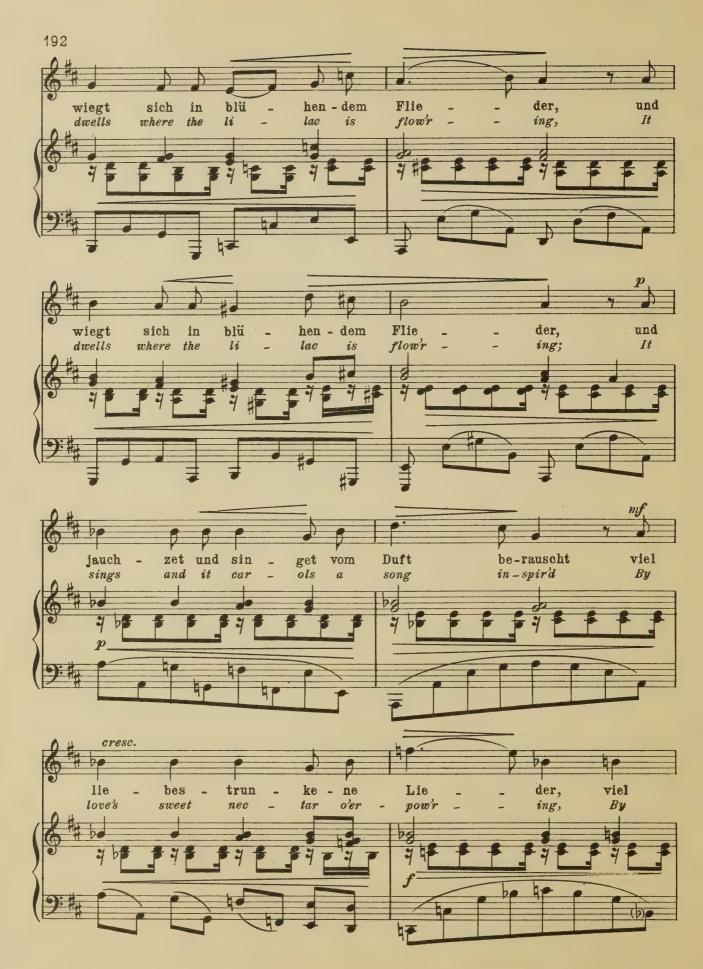
1060-5- CB

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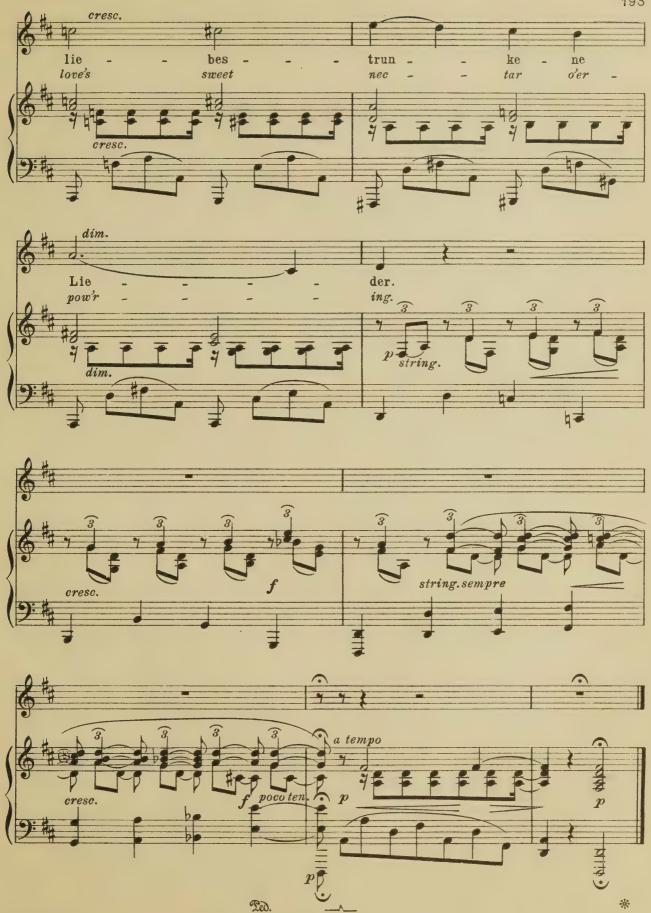
Medium (Orig. D-sharp Min.)











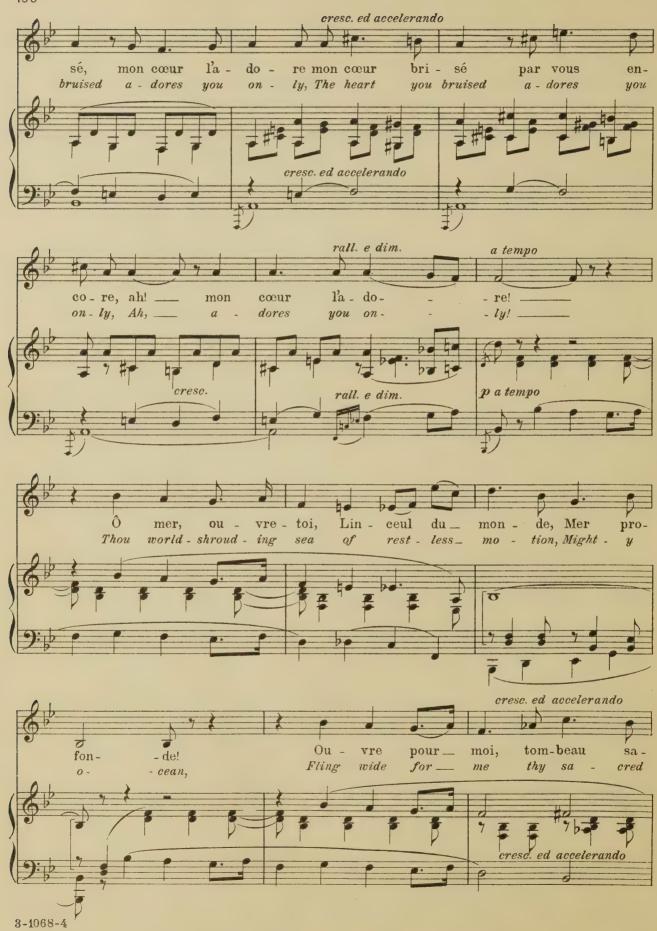
O MER, OUVRE TOI

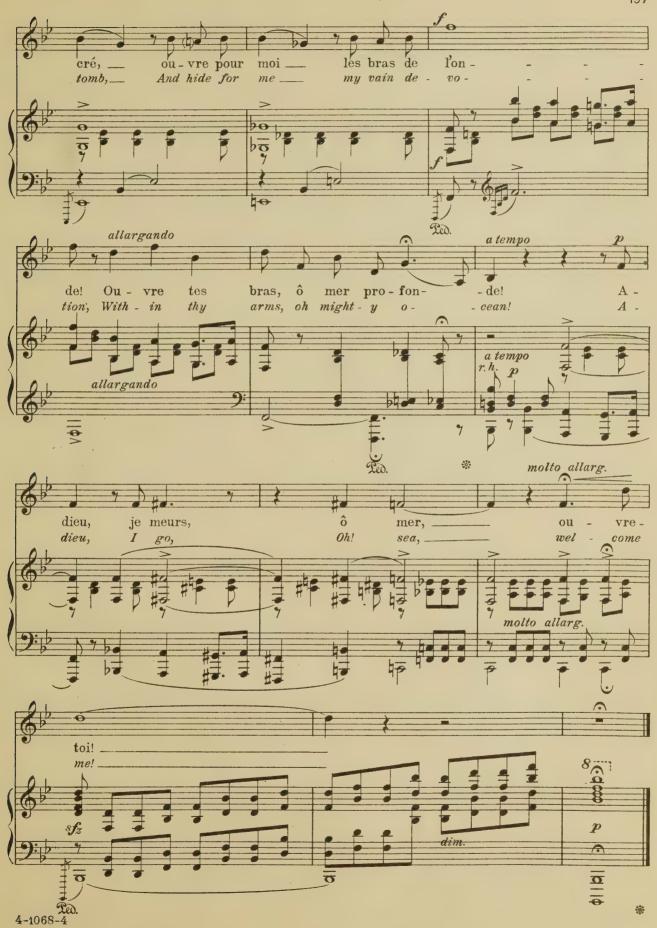
THOU WORLD-SHROUDING SEA





2-1068-4



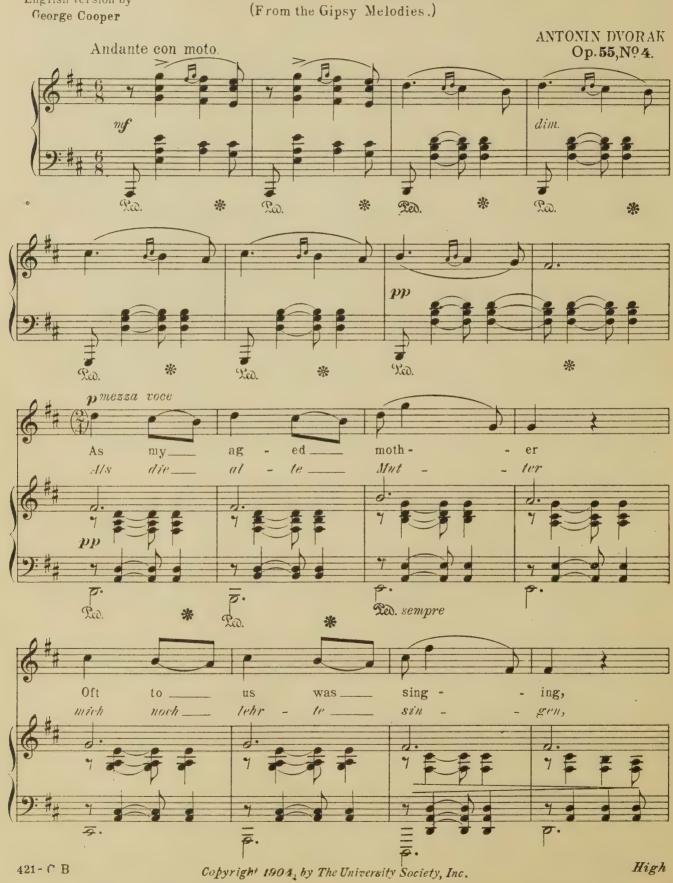


SONGS MY MOTHER TAUGHT ME

ADOLF HEYDUK

English version by George Cooper

ALS DIE ALTE MUTTER





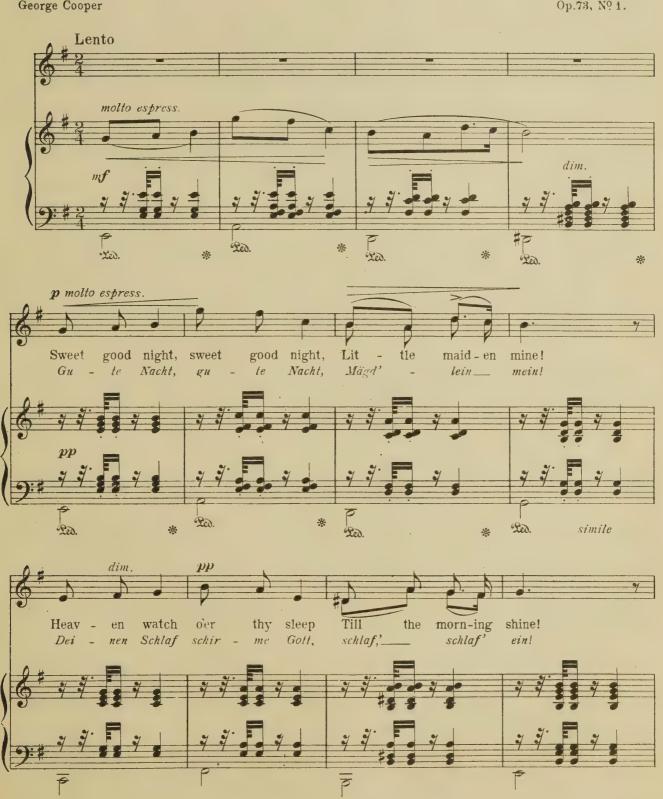


*) Alternative text

GOOD NIGHT

GUTE NACHT

English version by George Cooper ANTONIN DVORAK Op.73, Nº 1.









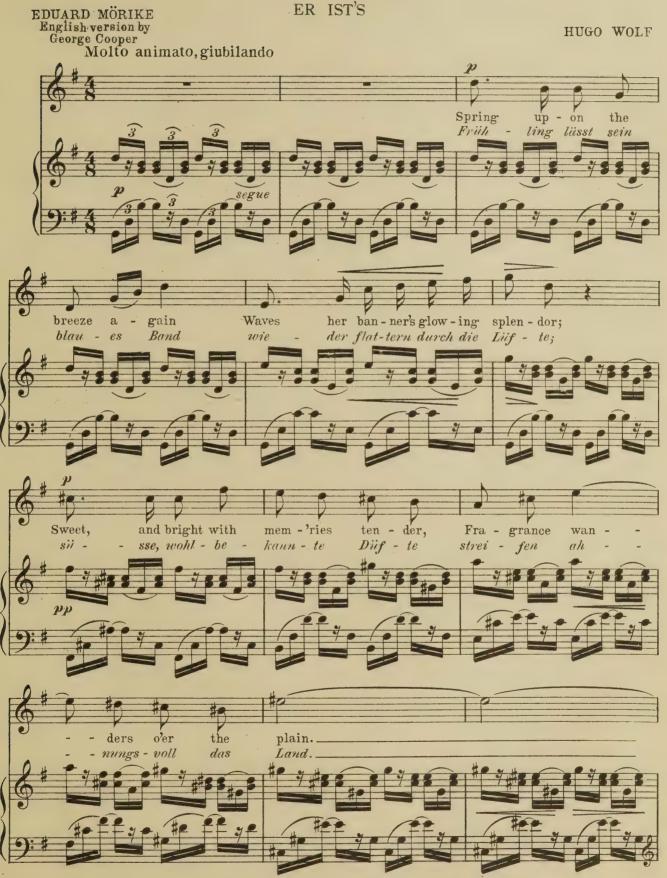


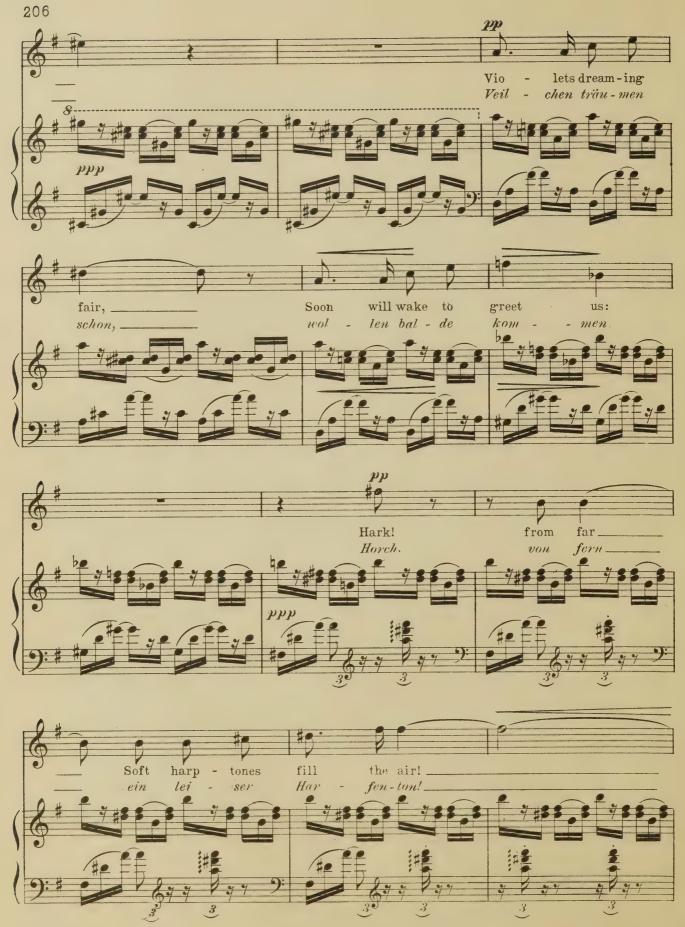


BY PERMISSION OF BRAJN CLEMENT & CO., NEW YORK.

'TIS SPRING

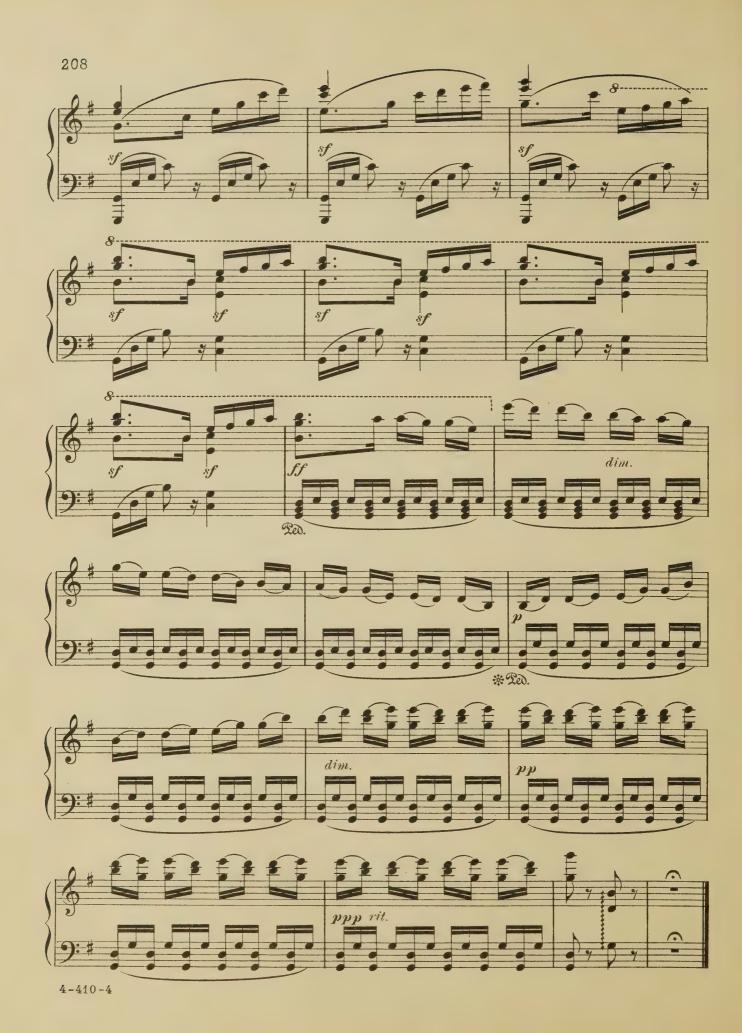
ER IST'S











VERBORGENHEIT

SECRECY

EDUARD MÖRIKE

HUGO WOLF







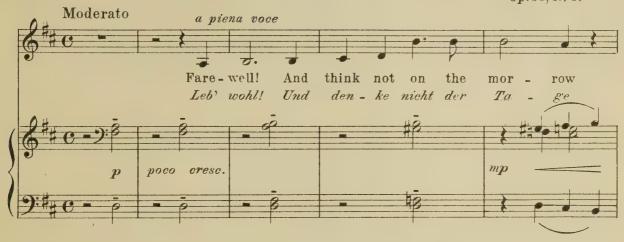


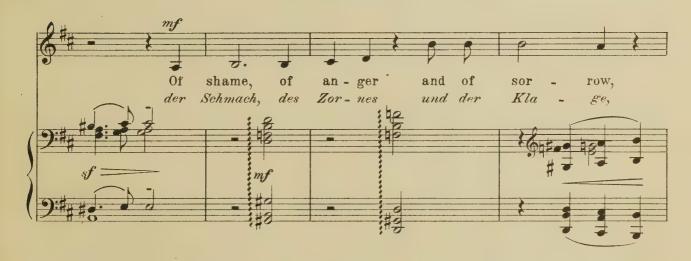
FAREWELL!

LEBEWOHL!

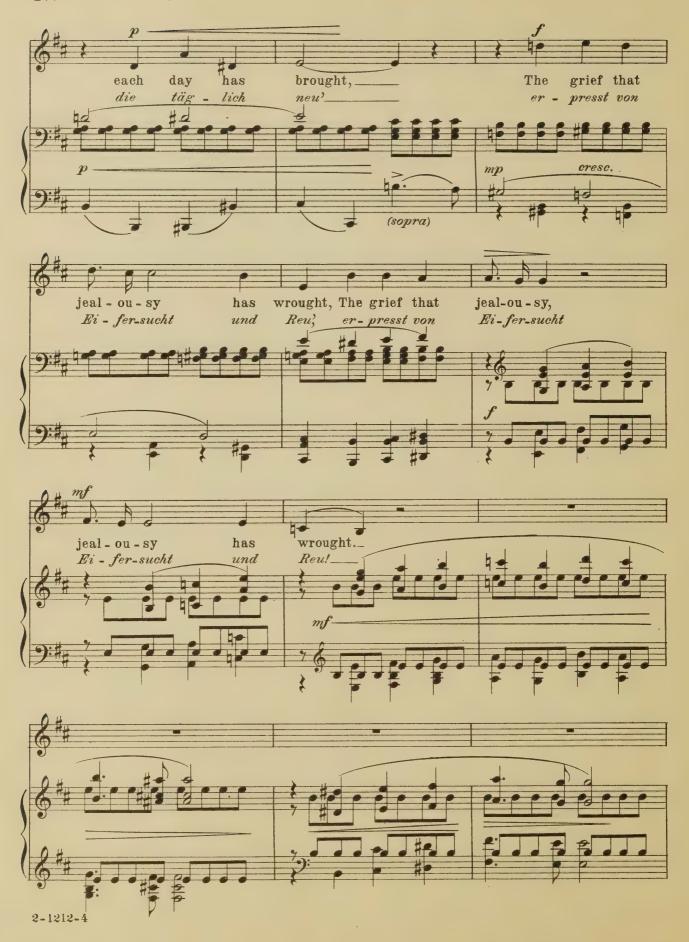
From the Russian of N.NEKRASOBA German version by G. Löwenthal English version by Edith Tillotson

P. TSCHAIKOWSKY Op. 60, Nº 8.

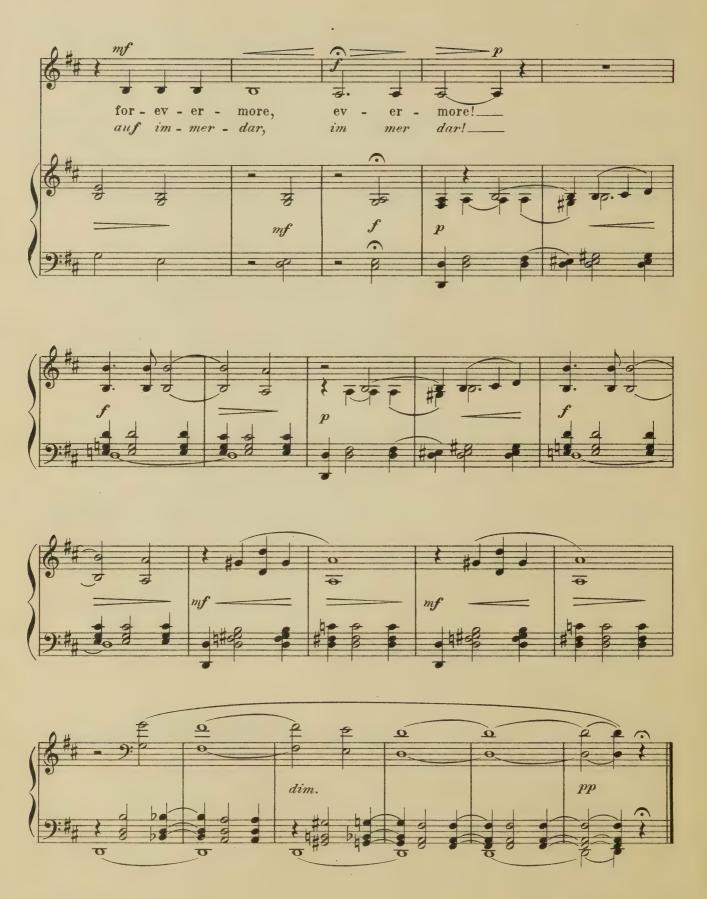








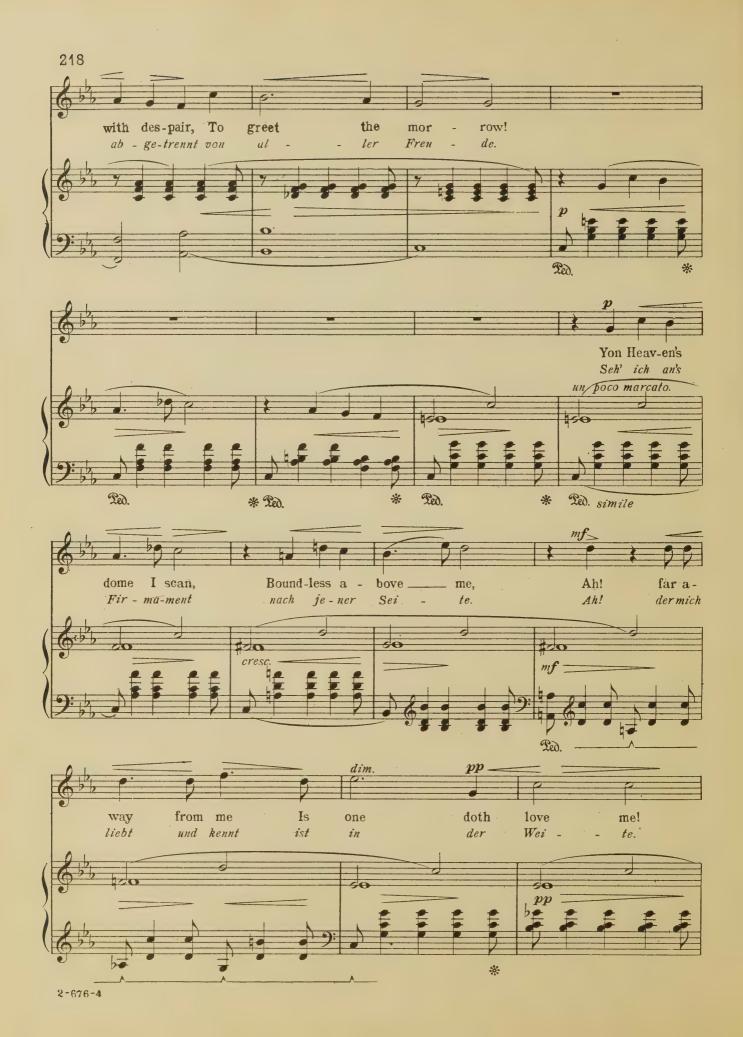




NONE BUT THE LONELY KNOW NUR WER DIE SEHNSUCHT KENNT



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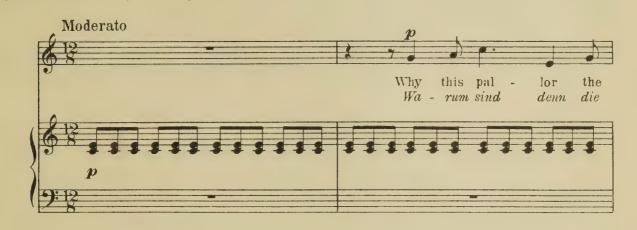
3-676-4

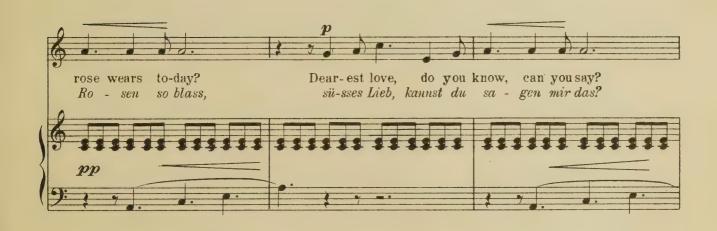


WHY? WARUM?

English version by Edith Tillotson

P. TSCHAÏKOWSKY

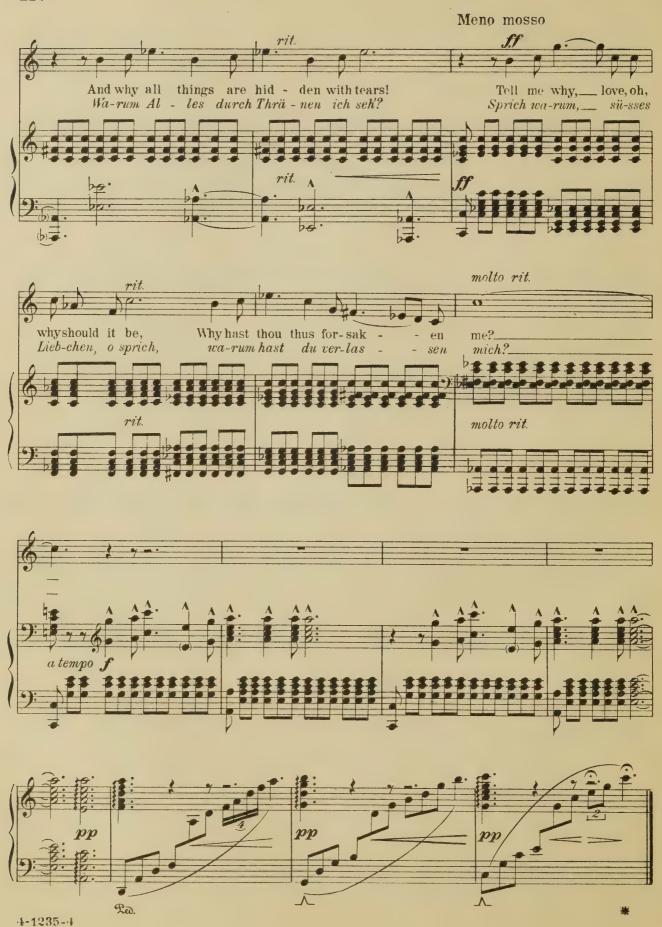






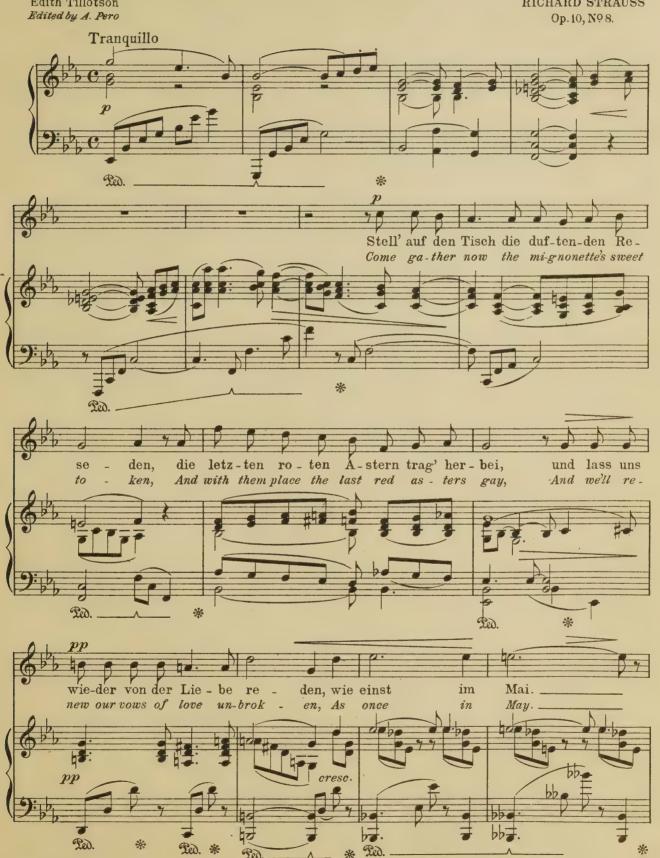






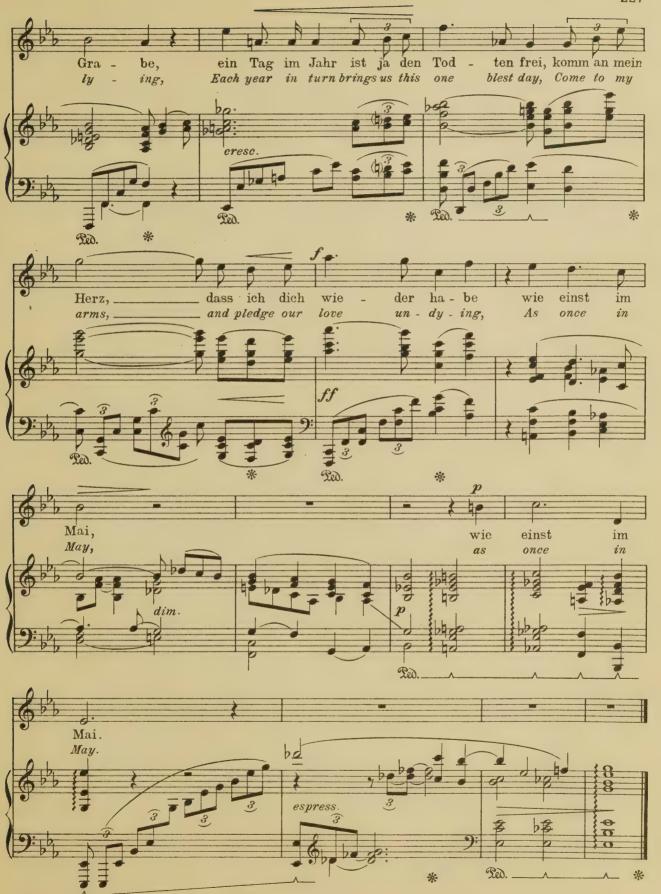
HERMANN von GILM English version by Edith Tillotson

RICHARD STRAUSS

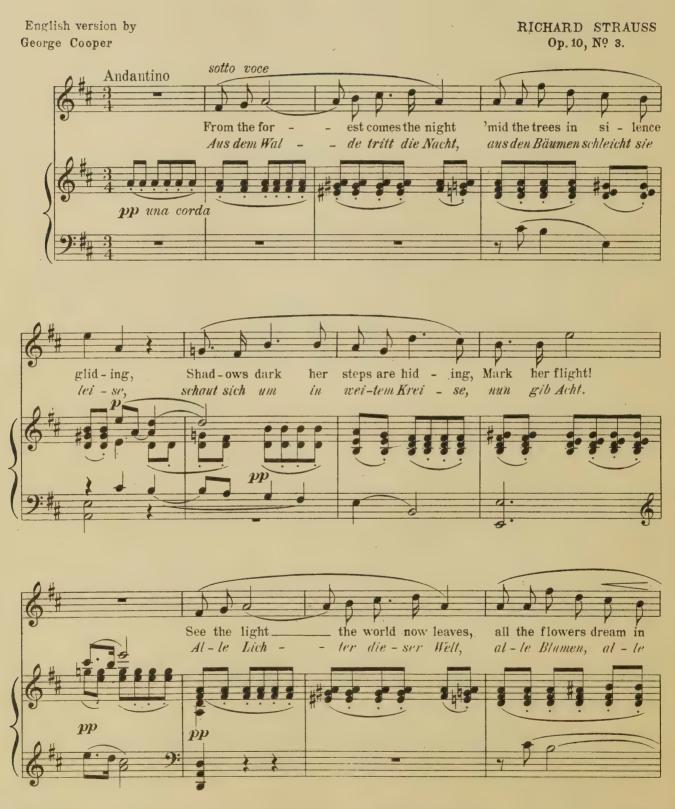


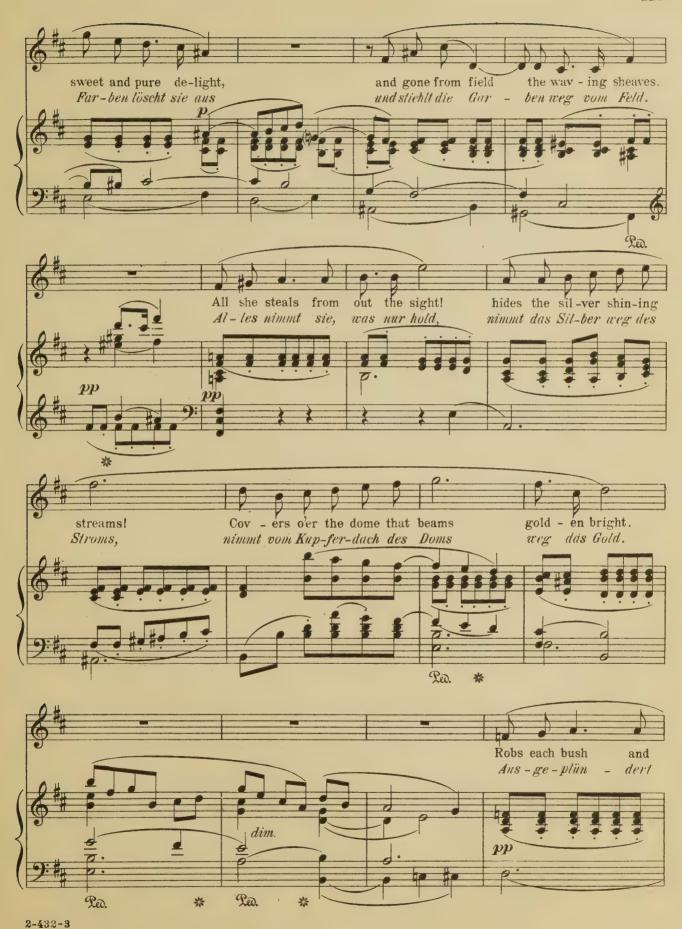






THE NIGHT DIE NACHT





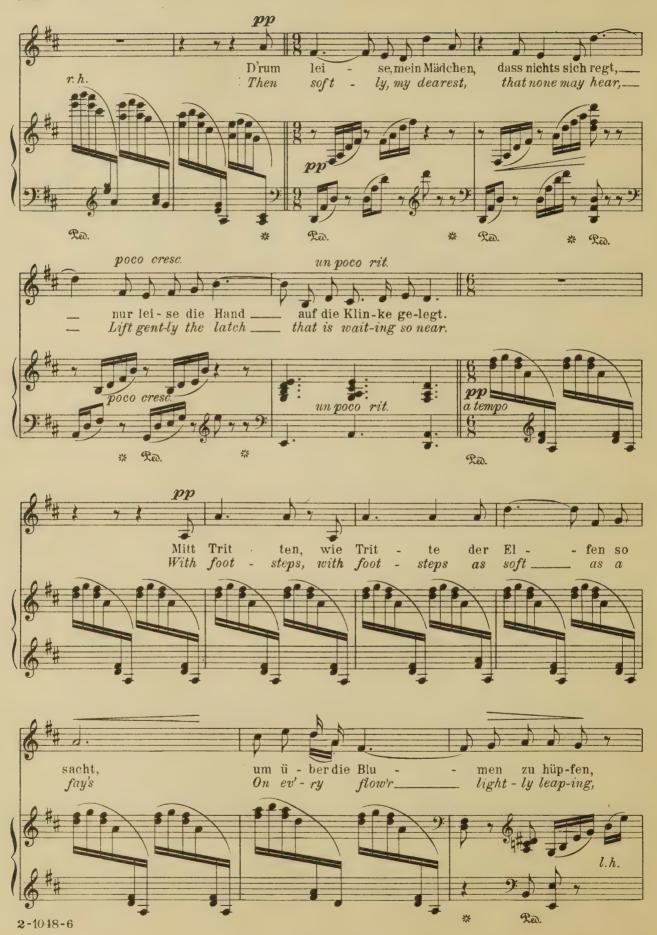


SERENADE STÄNDCHEN

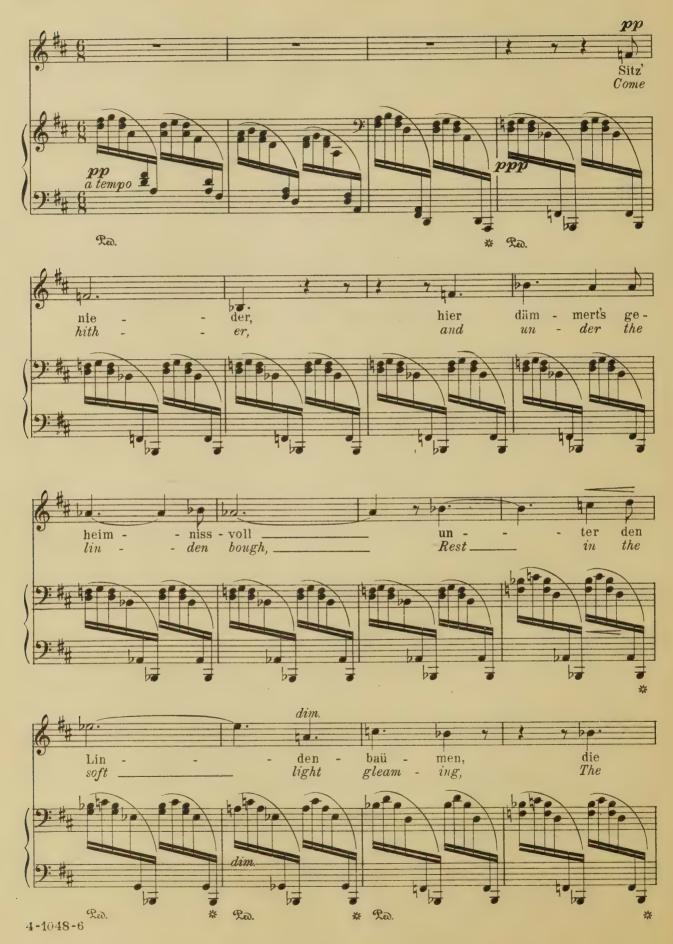
A. F. von SCHACK English version by Edith Tillotson

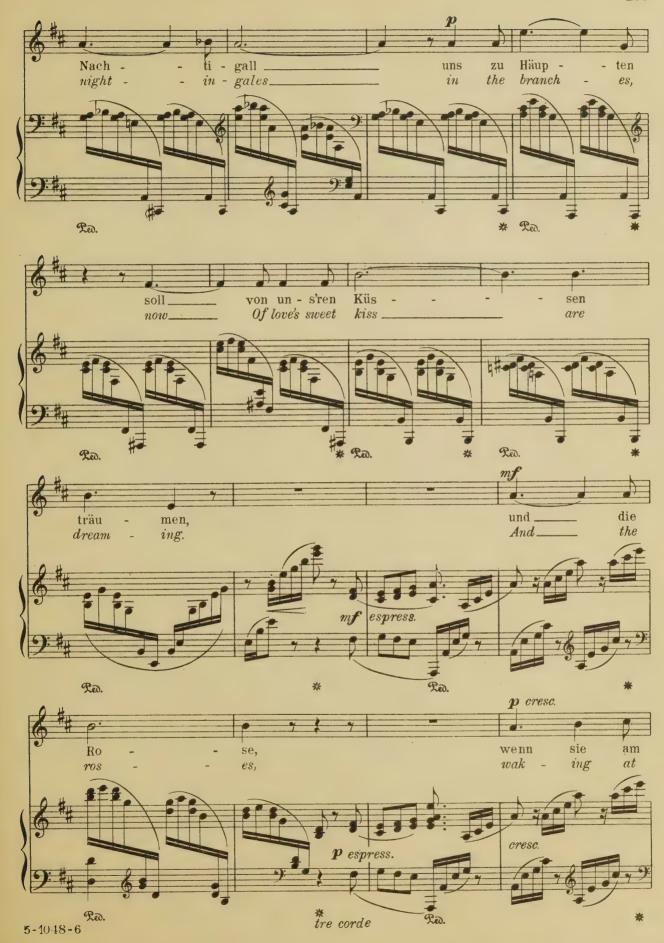
RICHARD STRAUSS Op. 17, No. 2.













MARRIAGE OF ROSES

LE MARIAGE DES ROSES

EUGÈNE DAVID English version by George Cooper

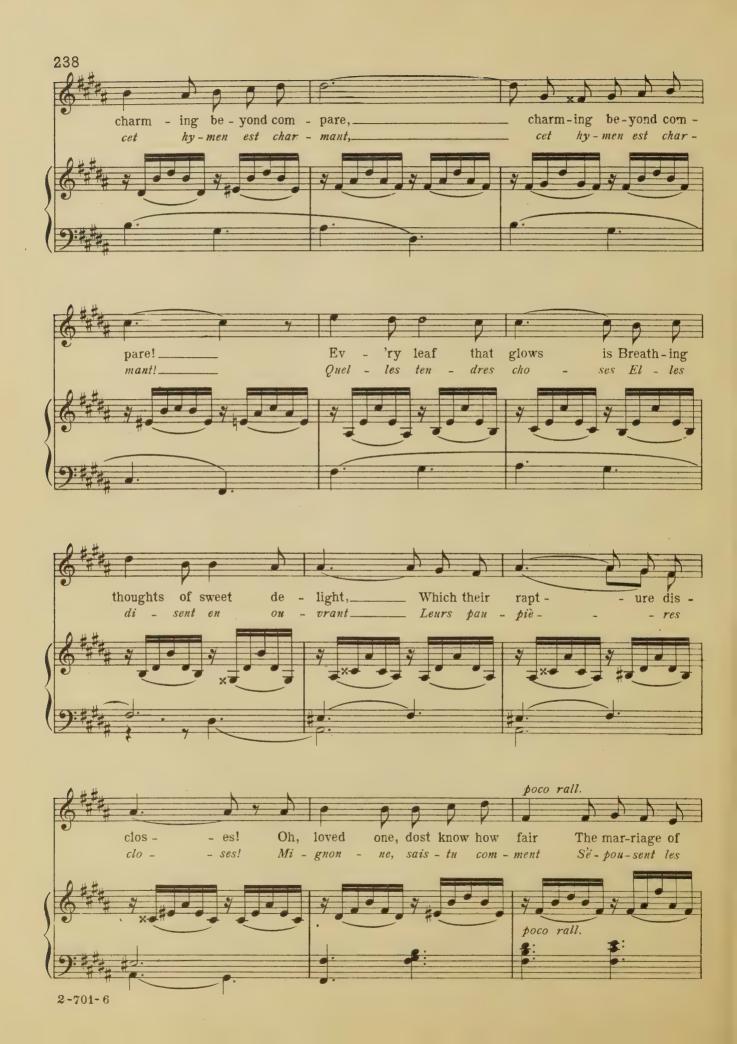
CESAR FRANCK



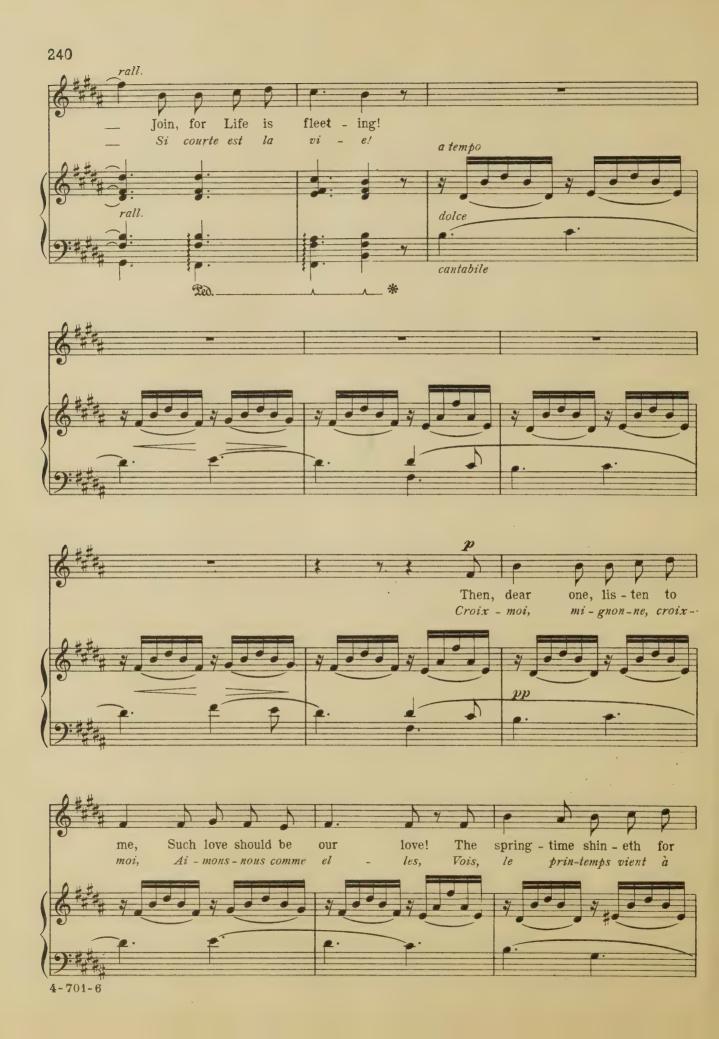


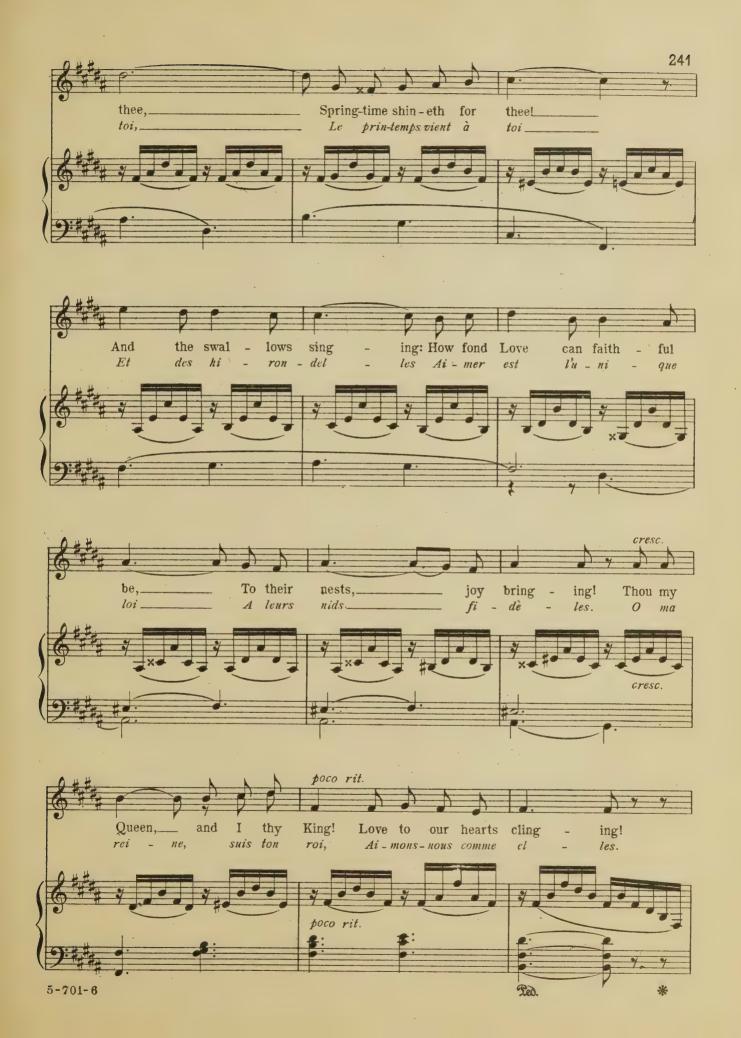


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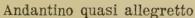
IN THE COLOSSEUM. 'Drawn by andré castaigne.



CLAIR DE LUNE

(MENUET)

PAUL VERLAINE English version by Edith Tillotson GABRIEL FAURÉ Op. 46, Nº2.

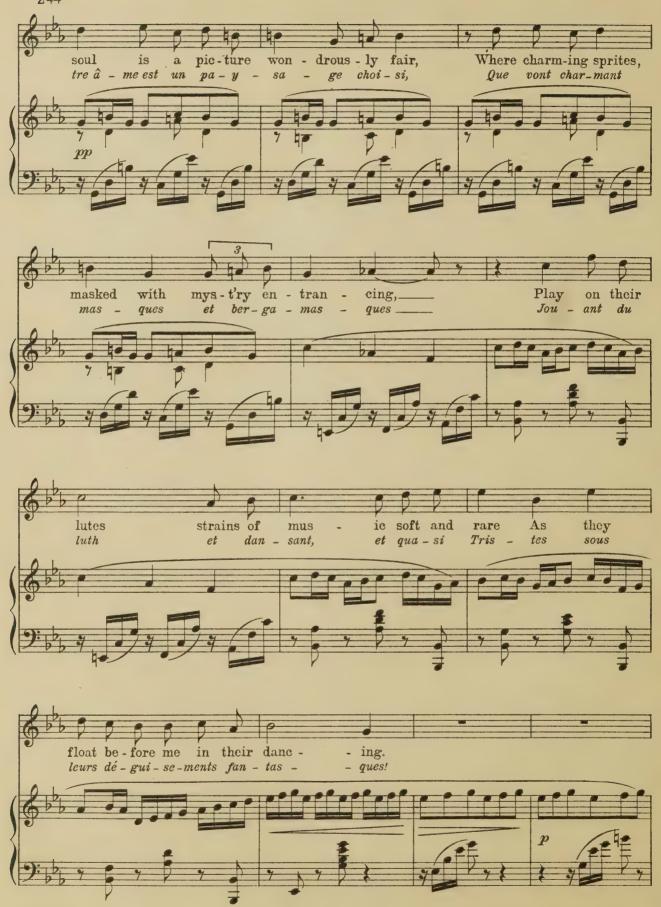






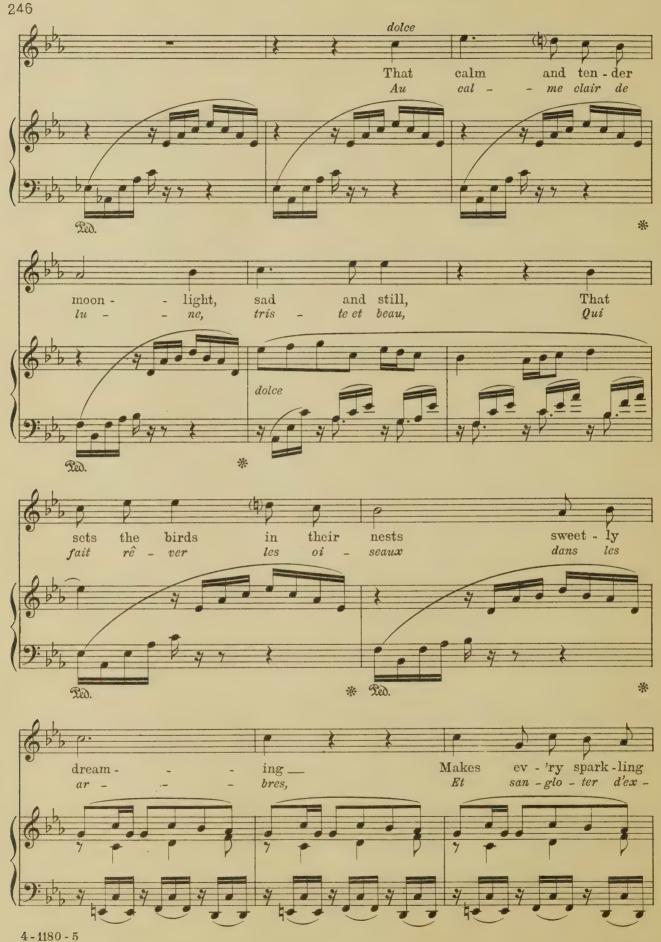














THE BELL LA CLOCHE

VICTOR HUGO English version by Edith Tillotson

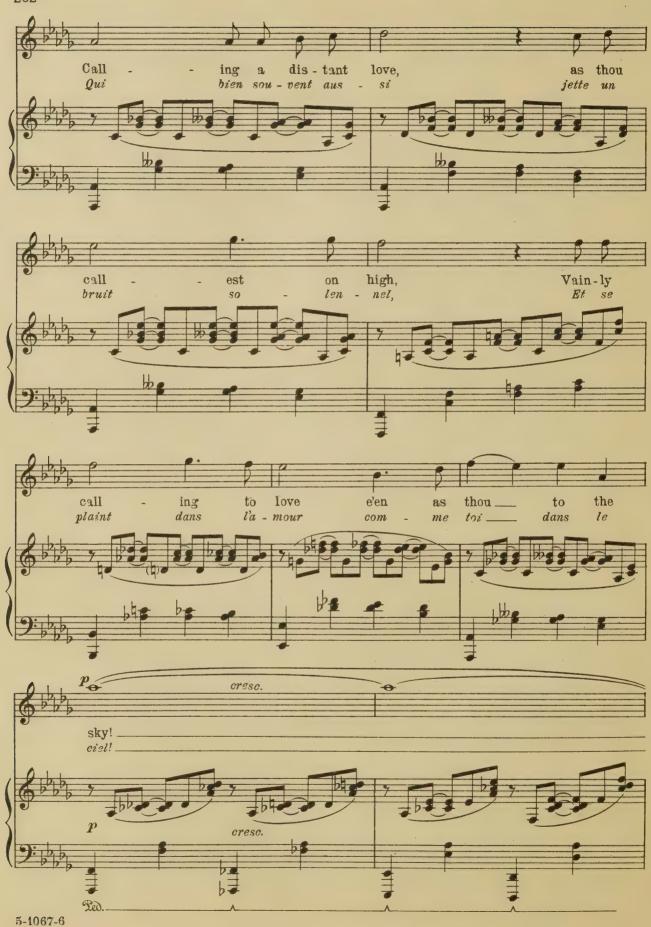
CAMILLE SAINT-SAËNS







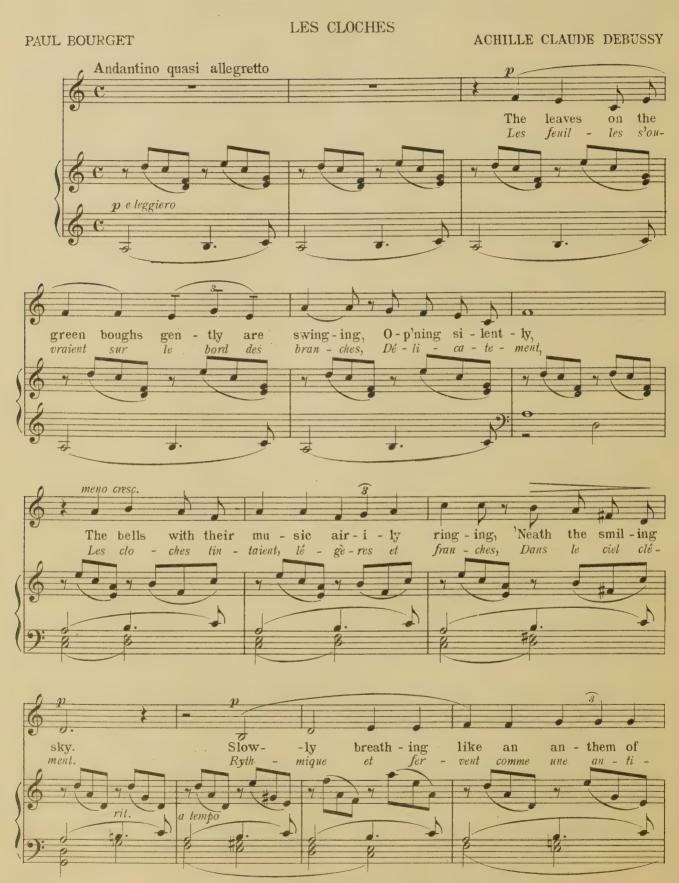




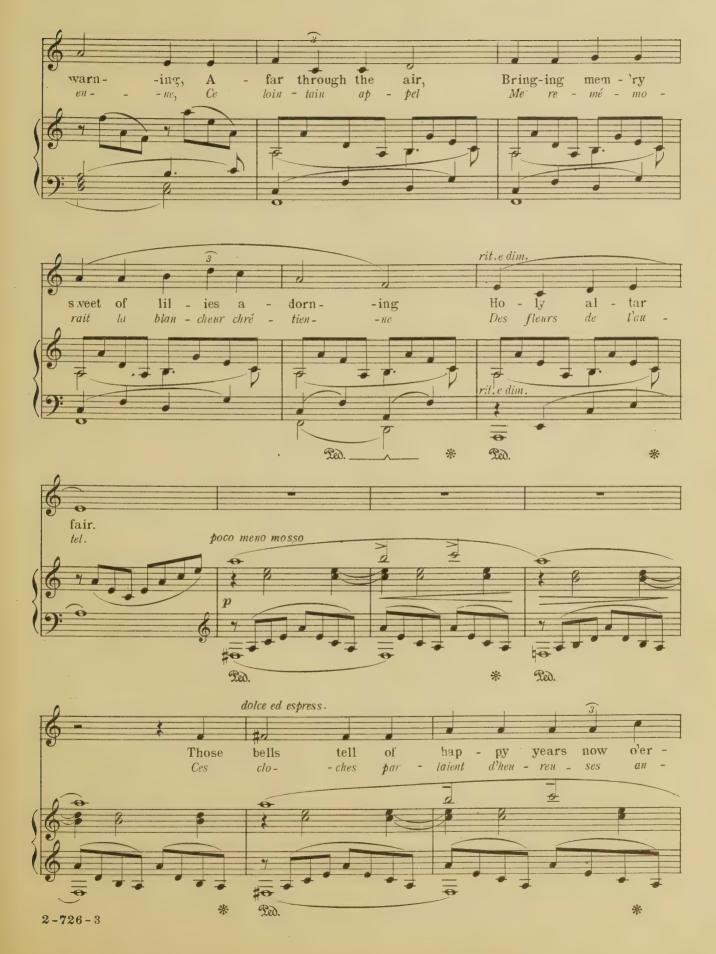




THE BELLS



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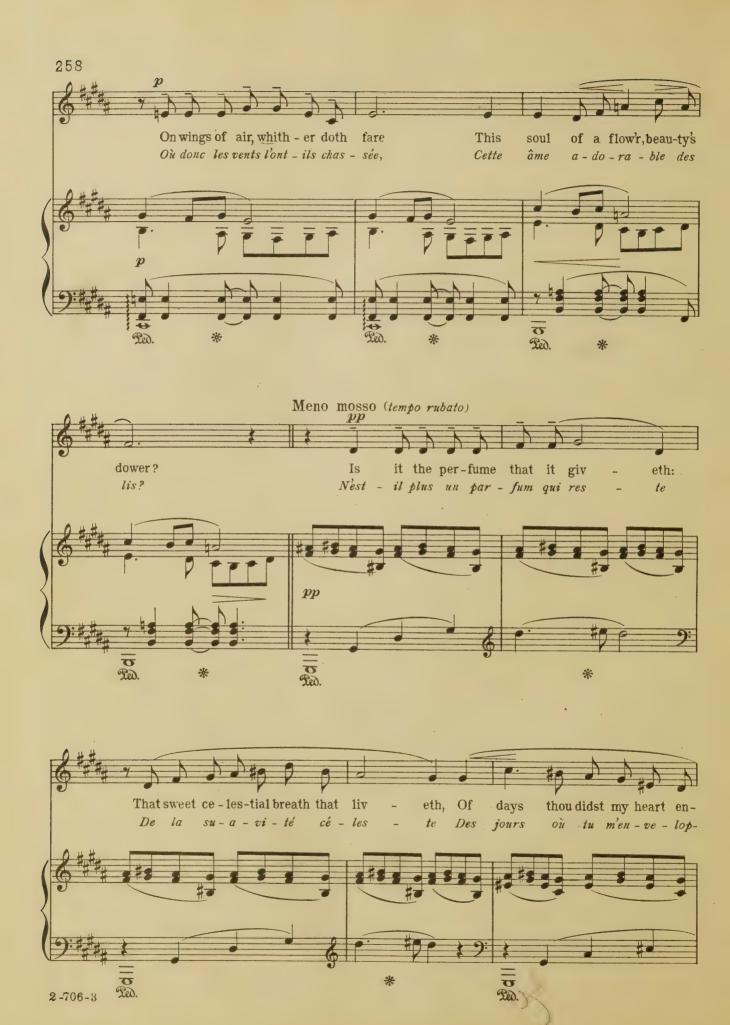


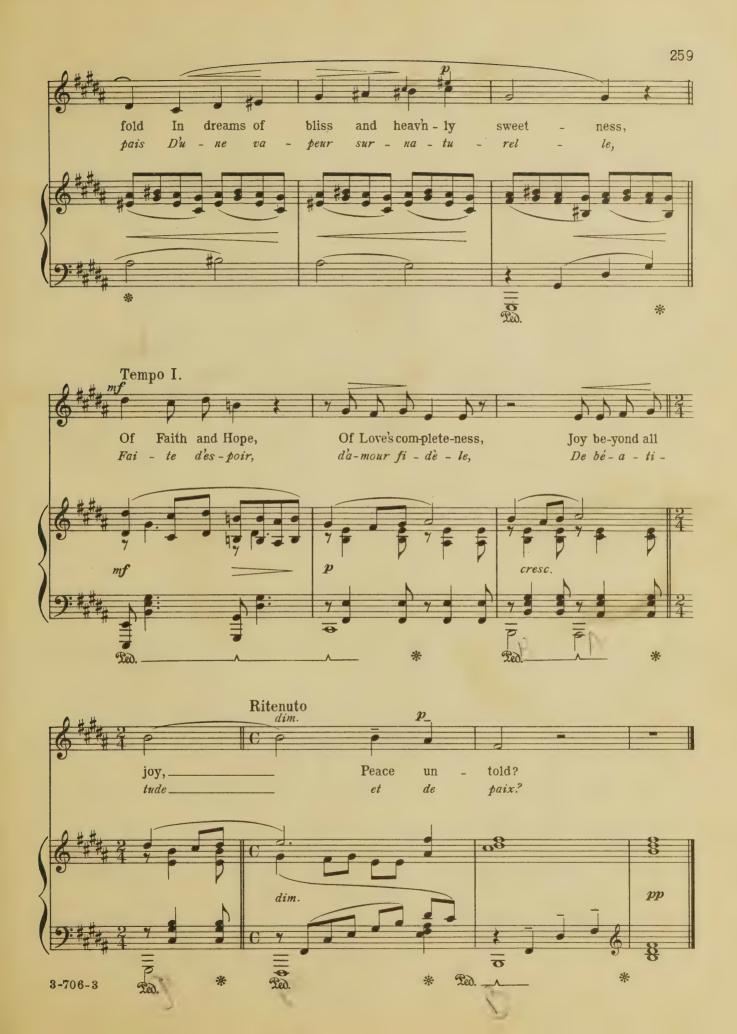


ROMANCE

PAUL BOURGET English version by George Cooper ACHILLE CLAUDE DEBUSSY

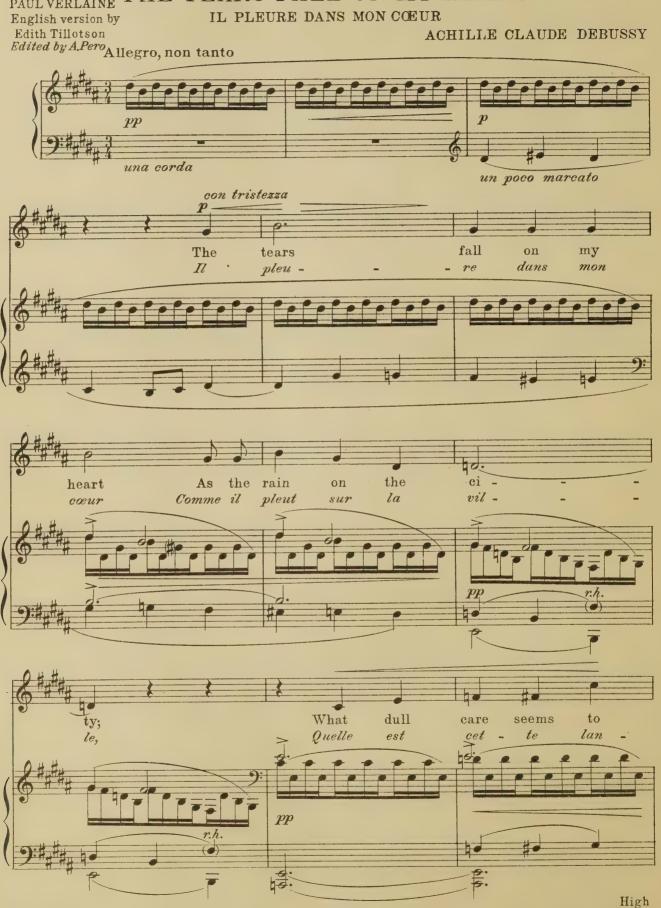






1202

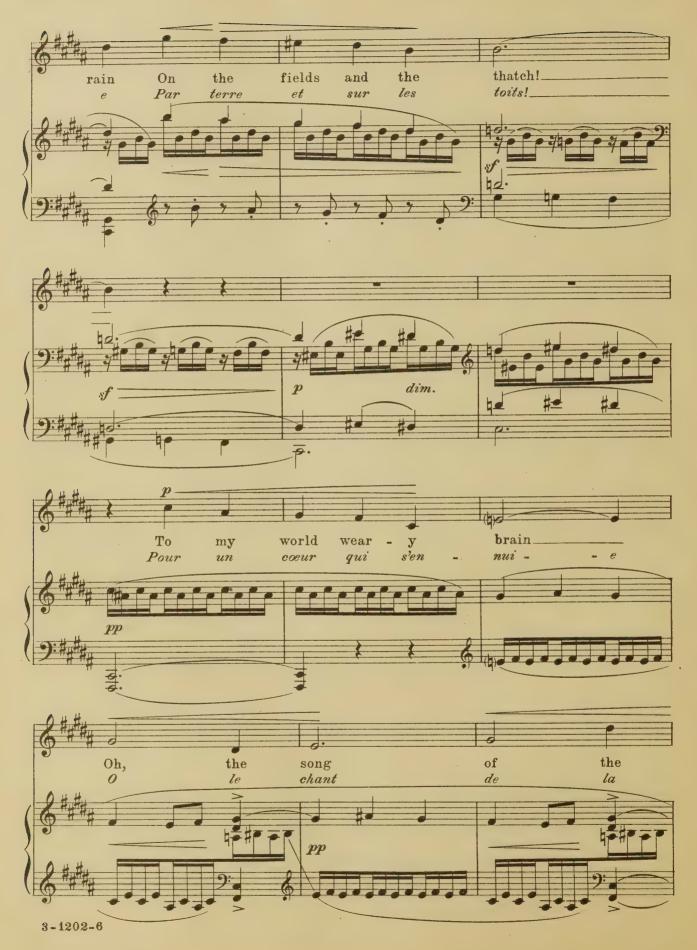
PAUL VERLAINE THE TEARS FALL ON MY HEART



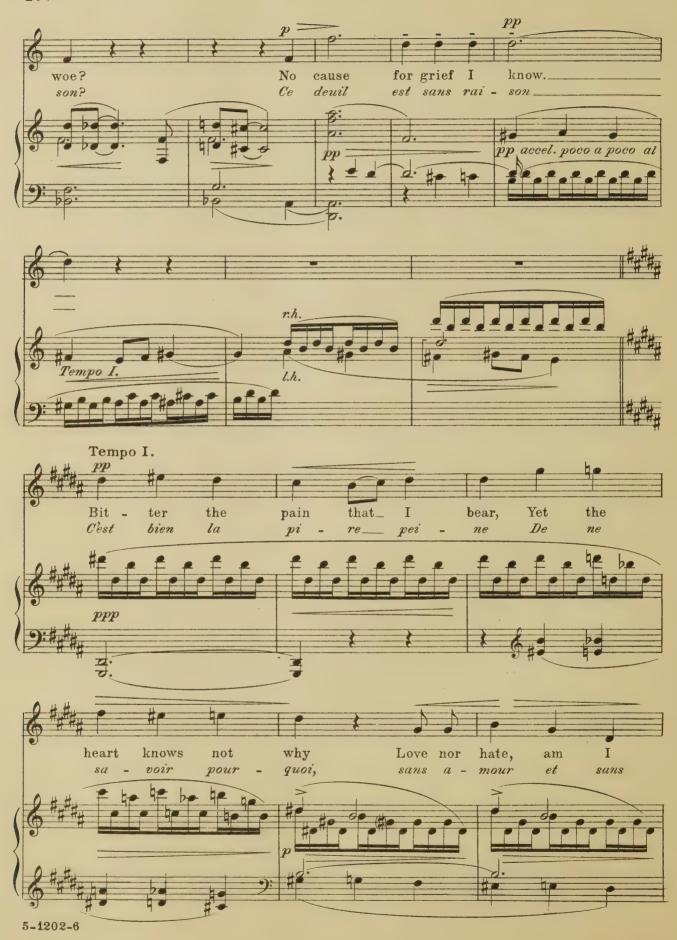
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(Orig.)











6-1202-6

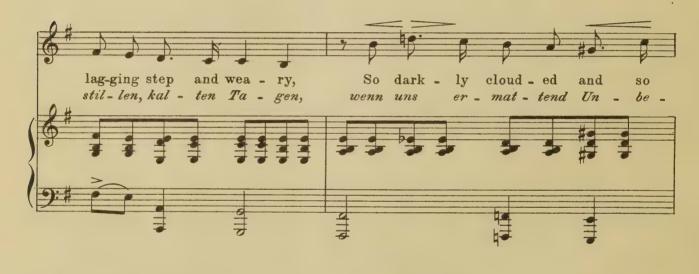
From the Russian of
A. FET
German version by
L. Esbeer
English version by

Edith Sanford Tillotson

AUTUMN HERBST

A. ARENSKY Op. 27, Nº 2.

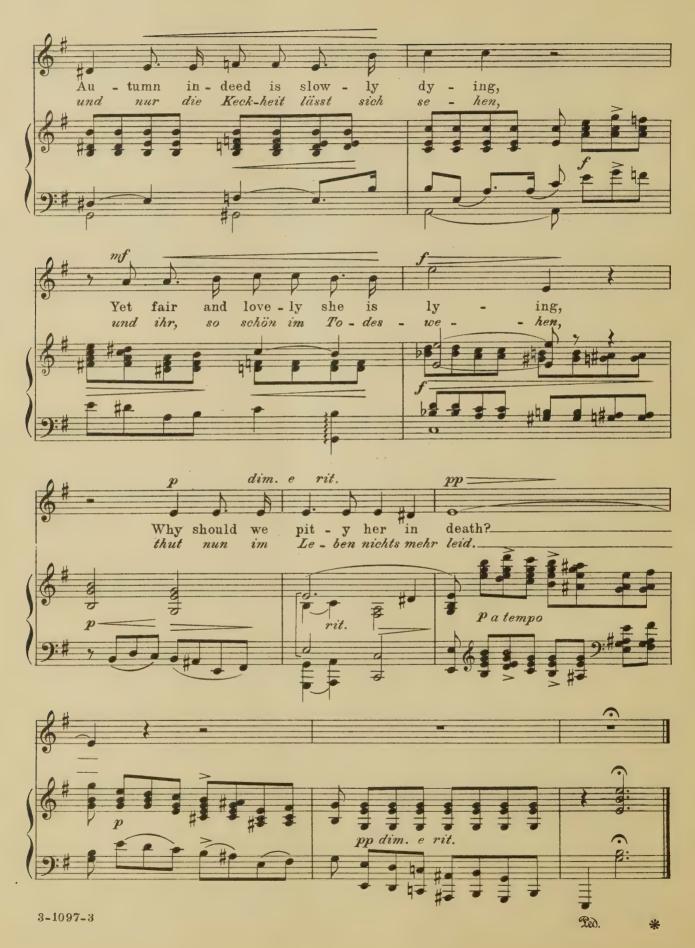








2-1097-3



From the Russian of Count Golenistscheff-Kutusoff English version by

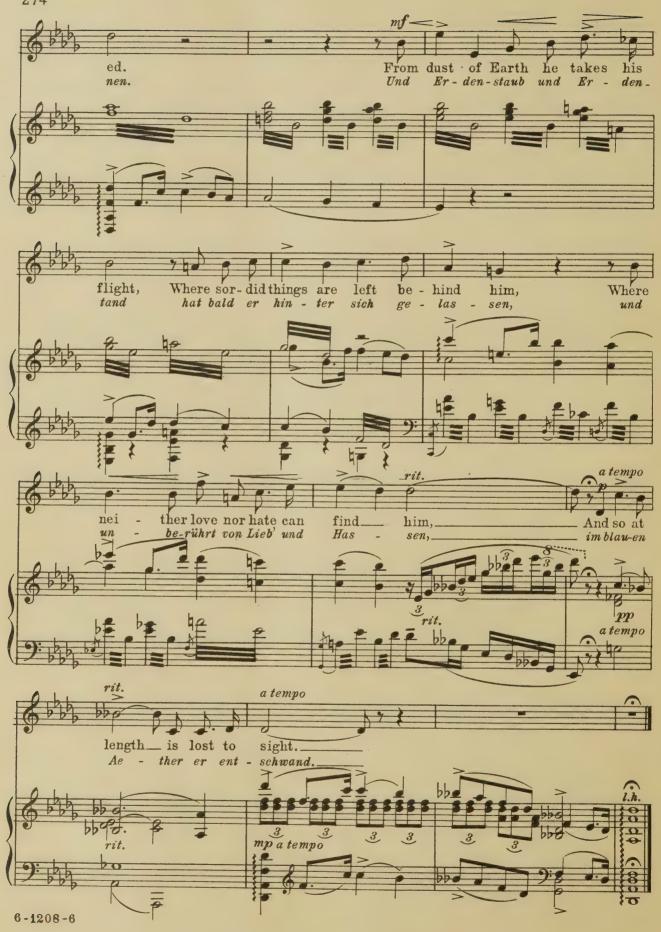
















RUSSIAN GIRL IN ANCIENT RUSSIAN DRESS.

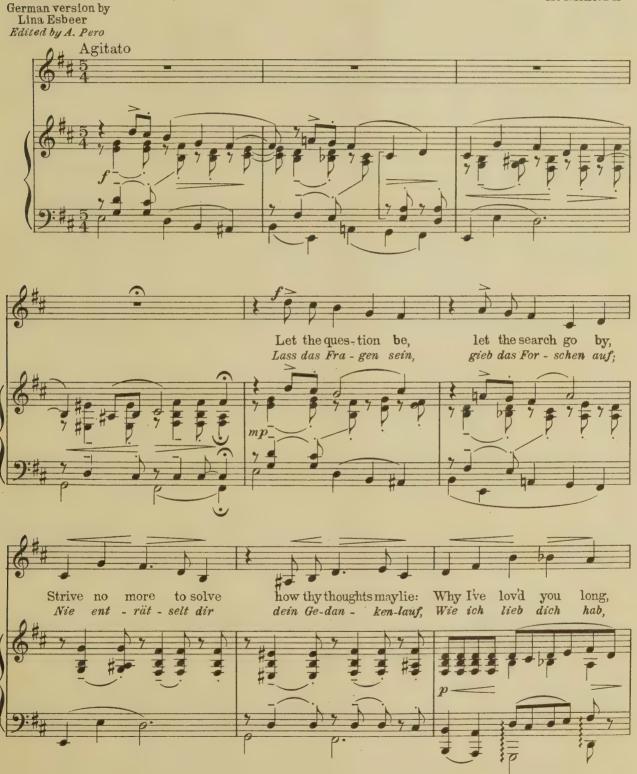
FROM A PAINTING BY MAKOVSKI.
ENGRAVED BY CLOSSON.

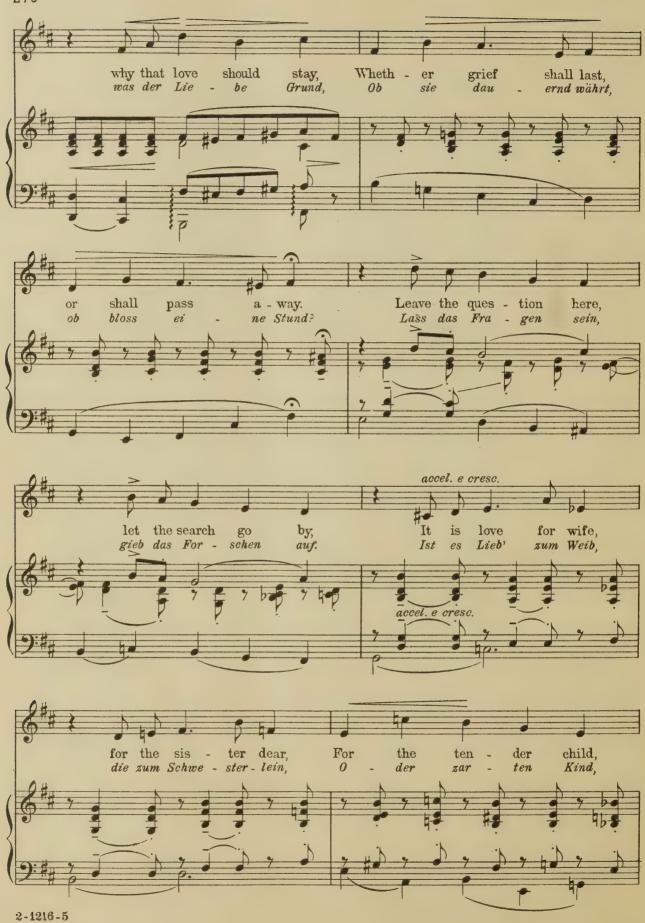
BY PERMISSION OF VELTEN, ST. PETERSBURG.

LET THE QUESTION BE LASS DAS FRAGEN SEIN

From the Russian of A.TOLSTOY
English version by Edith Tillotson
German version by
Lina Esbeer
Edited by A. Pero
A gitat

A. ARENSKY







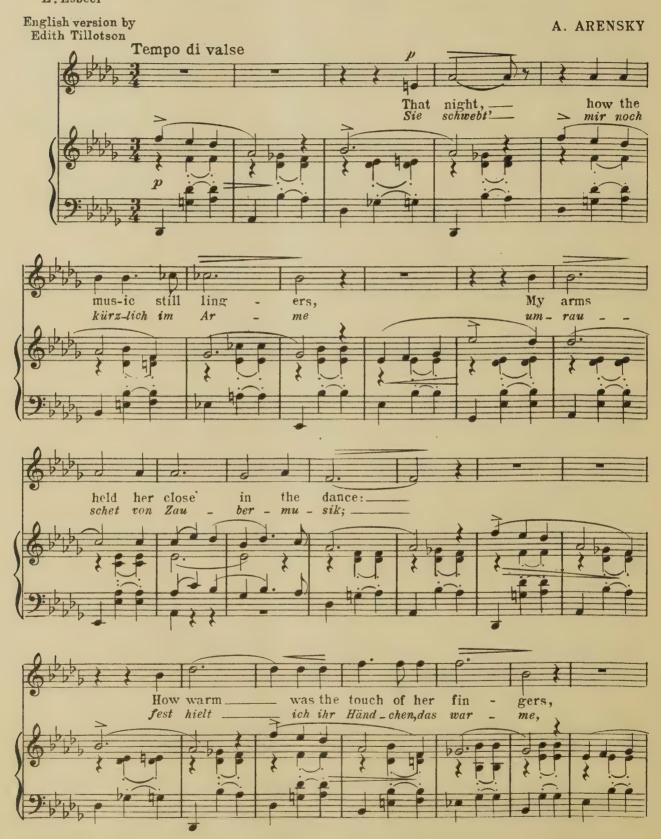


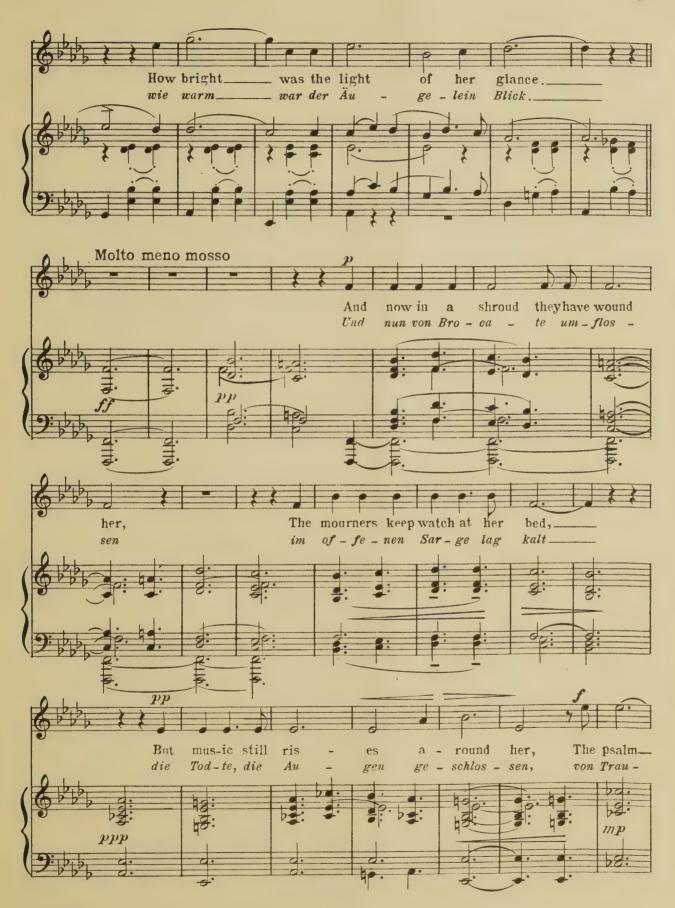


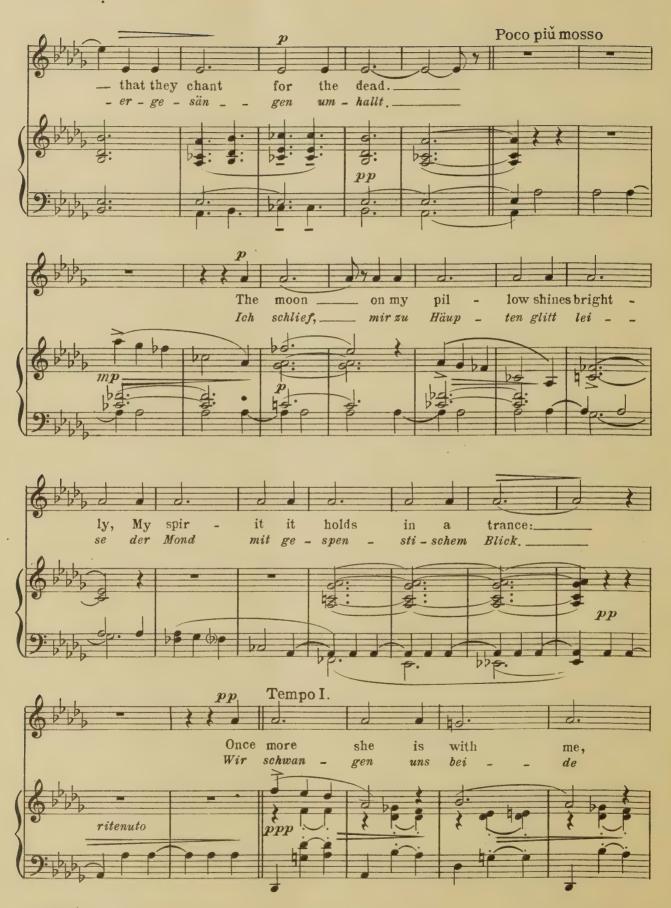
TO ECHOES OF MUSIC WE DANCE

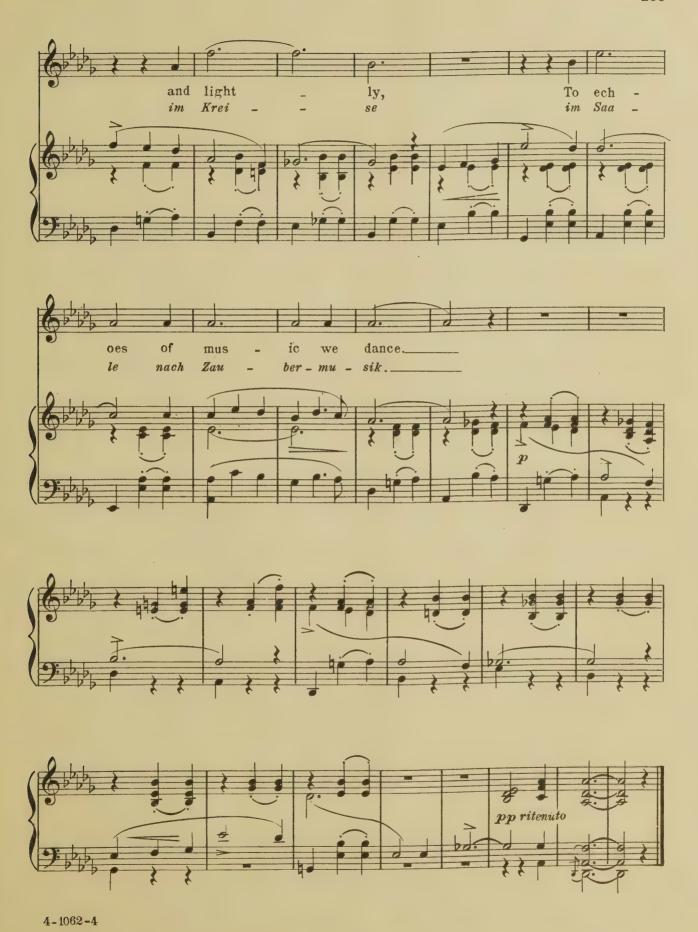
A. FET
German version by
L. Esbeer

SIE SCHWEBT' MIR NOCH KÜRZLICH IM ARME





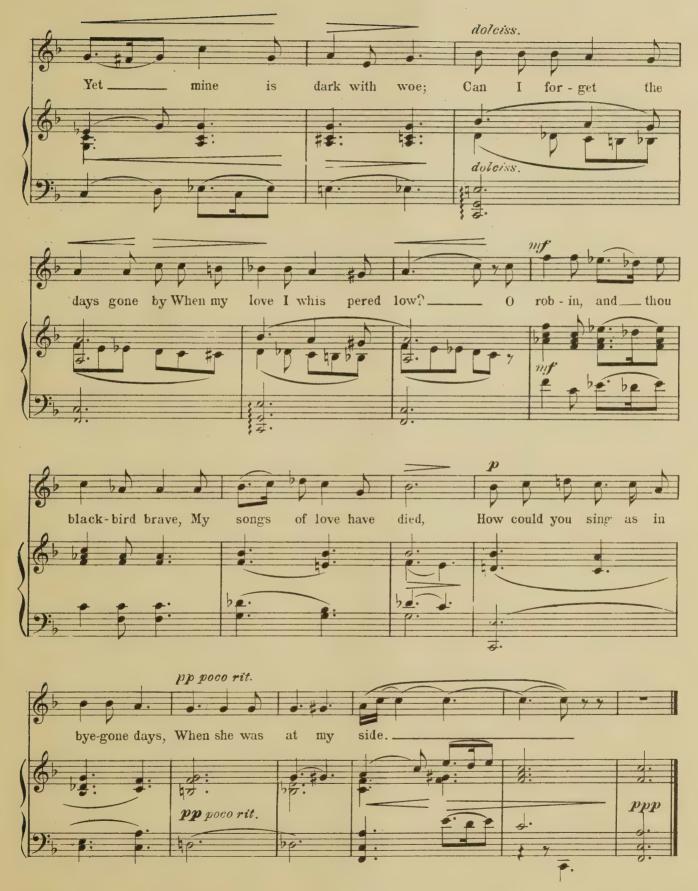




THE ROBIN SINGS IN THE APPLE-TREE



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ROSEMOND LA MANOIR DE ROSEMONDE

ROBERT de BONNIÈRES

English version by Edith Tillotson Edited by A. Pero

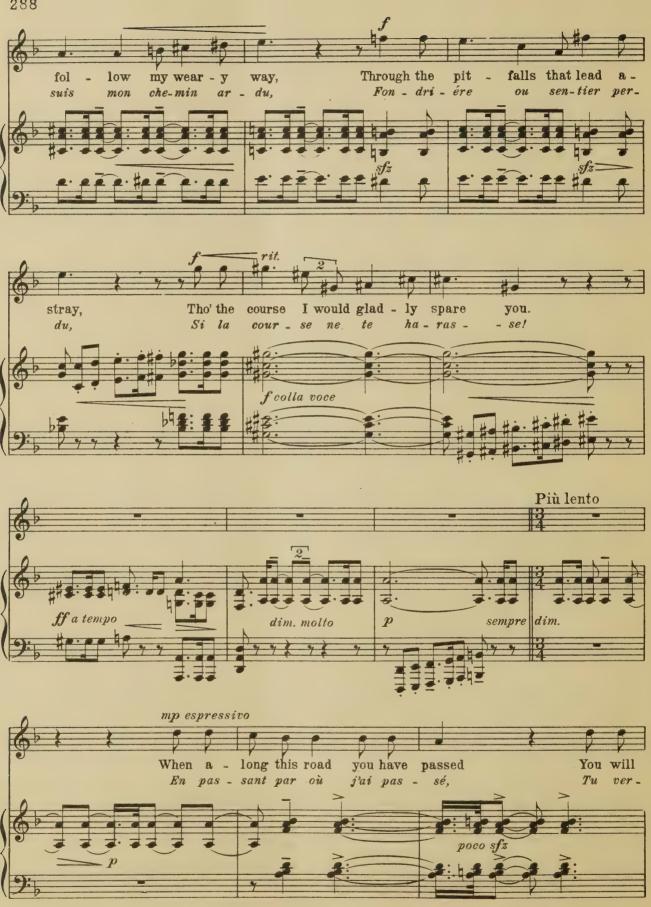
HENRI DUPARC









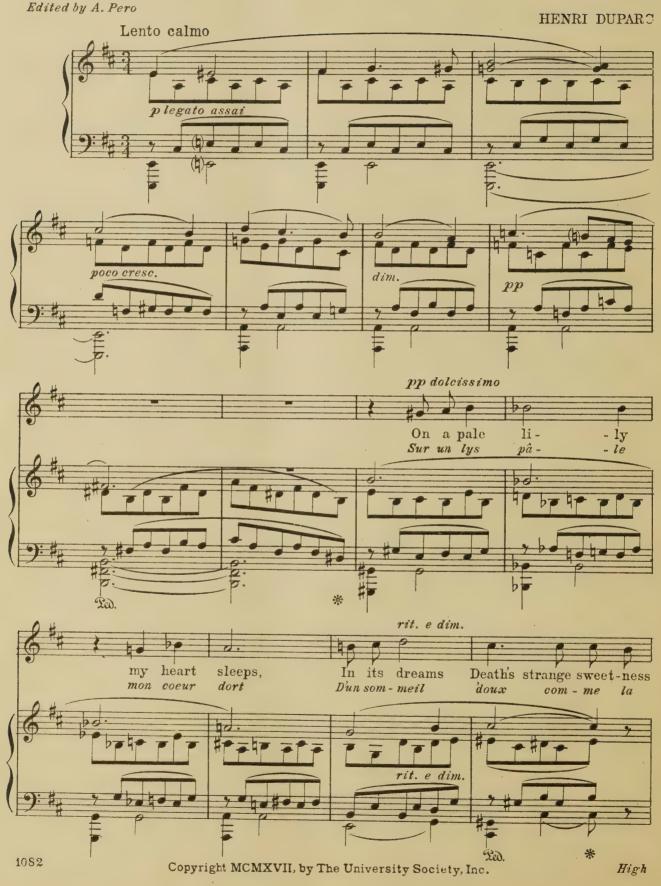


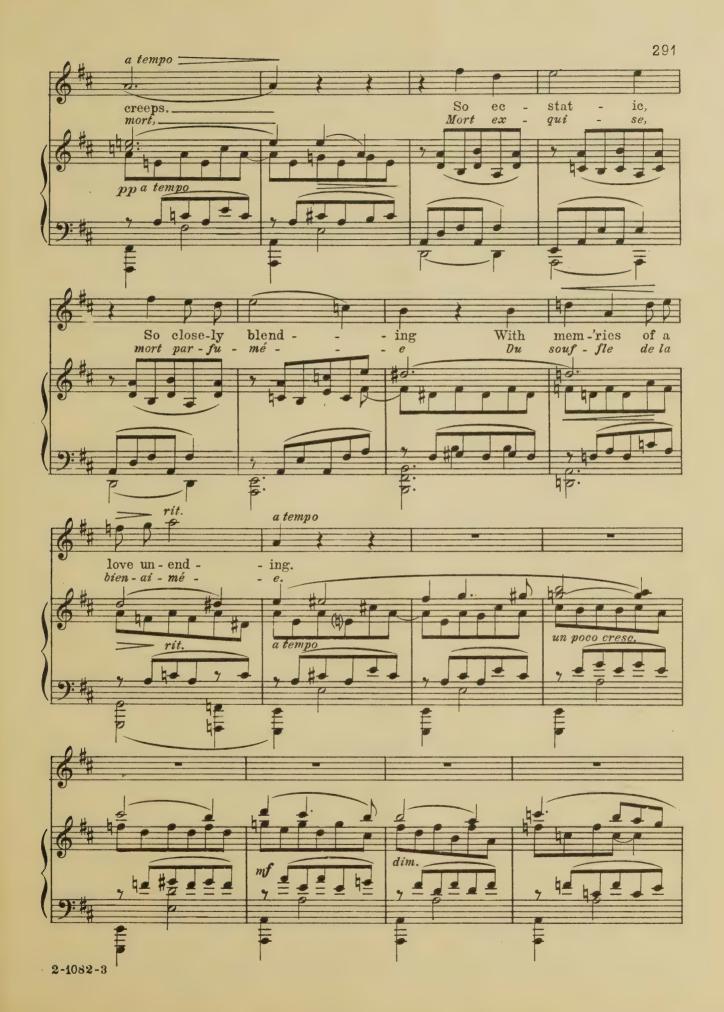


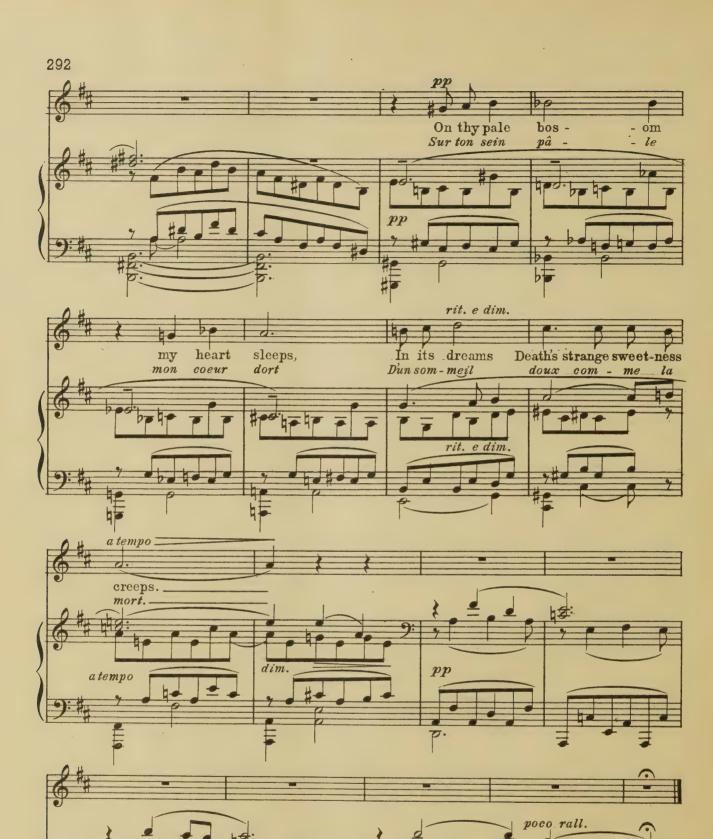


JEAN LAHOR
English version by
Edith Tillotson

ECSTASY EXTASE







sempre dim.

Medium.

(Org. Emaj.)

MORNING-HYMN



1034-CB

MORGEN-HYMNE



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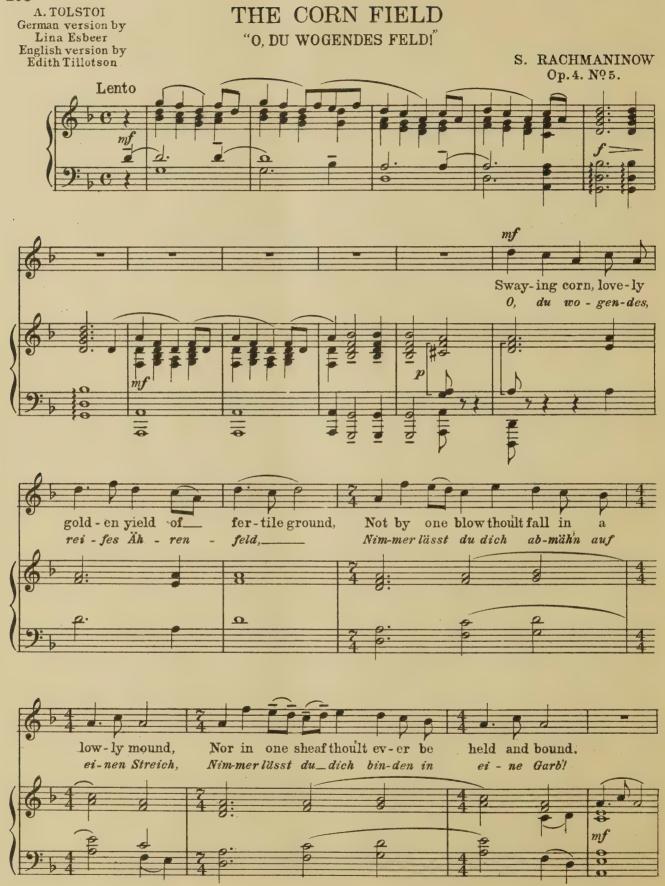
SLUMBER SONG

BERCEUSE

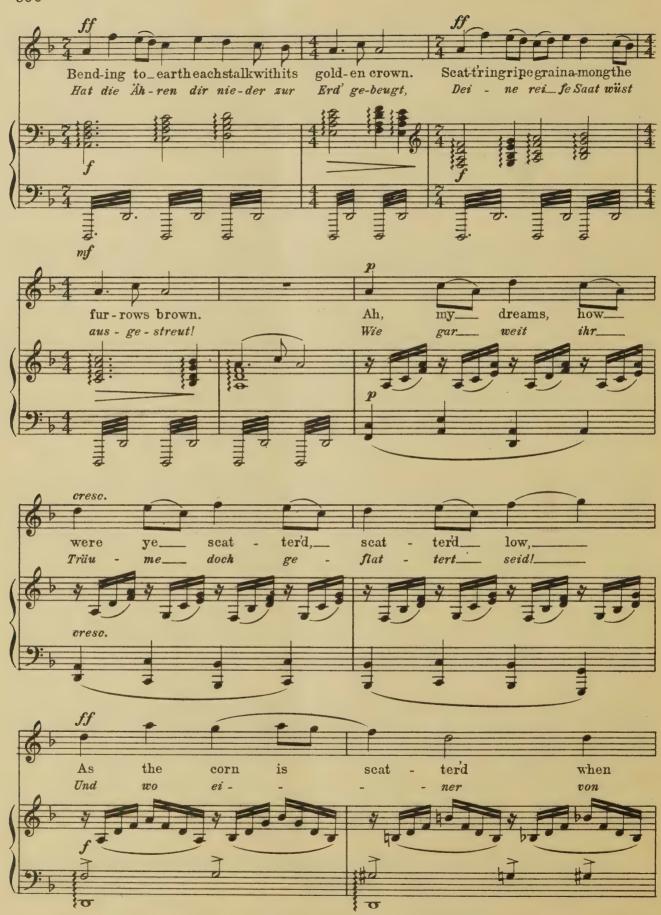
From the Russian of M. LERMONTORF
French version by
J. Sergennois
English version by
Edith Tillotson













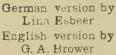
I LONG FOR THEE

ICH HARRE DEIN

From the Russian of M. DAVIDOW

Lina Esbeer

S. RACHMANINOW



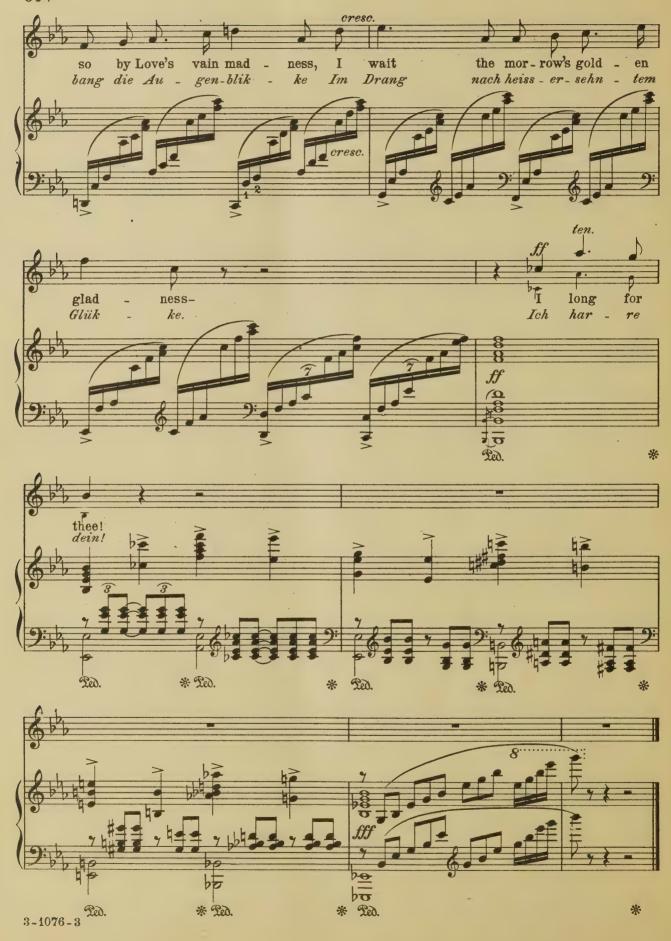




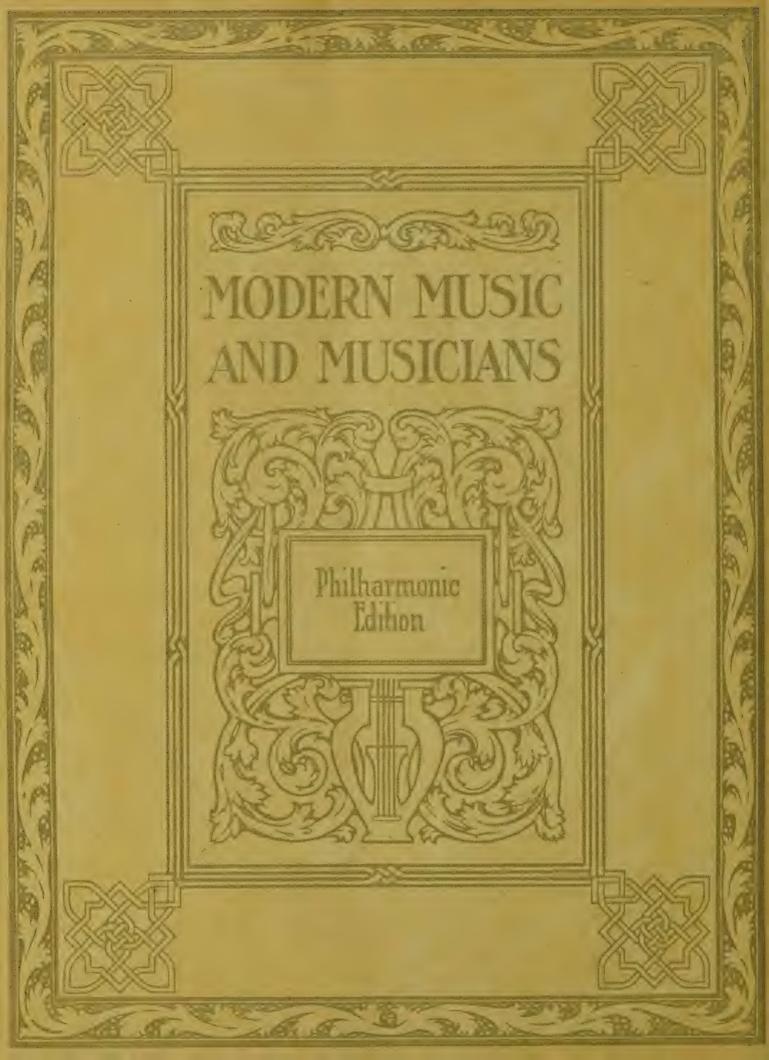








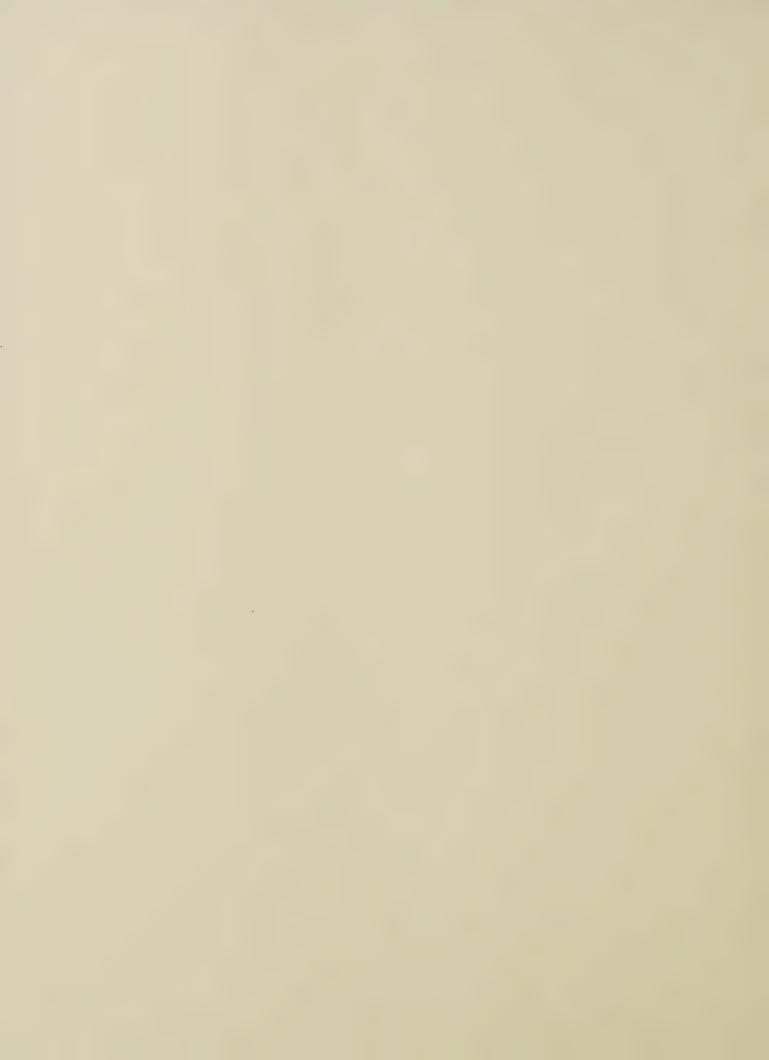




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		+













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